



hlavu↑

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

Introductory Words



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 programme of music and theatre in both present and online forms. See you in Ji.hlava!

MARTIN BAXA, Minister of Culture

Dear friends,
I am pleased that the 27th annual year of the IDFF in Jihlava will present to viewers the Czech Joy section, including a number of films supported by the Czech Film Fund. The current development of the audiovisual sector will be the topic of one of the panel discussions of the Industry program. Also, don't forget to stop by the Czech Film Fund's Café. Sincerely,

HELENA BEZDĚK FRAŇKOVÁ,
Head of the Czech Film Fund

Dear festival visitors,
For twenty-seven years now, the Ji.hlava International Documentary Film Festival has been offering a unique opportunity to see the world and what is happening around us from many different points of view, providing its visitors with an opportunity to confront their own opinions and the views of documentary filmmakers. I appreciate this opportunity, which creates an inspiring platform where the audience, filmmakers, film critics and experts can learn something new and broaden their horizons.

The Vysočina Region is a proud partner and supporter of the festival. Because we care about the future, we want to help shape its new plans and visions. The International Documentary Film Festival provides an opportunity to look to the future, bring it closer to us and in it connect both our close and very distant worlds.

VÍTĚZSLAV SCHREK
President of the Vysočina Region

Dear movie enthusiasts,
I would like to welcome you to Jihlava 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 views of female Japanese documentary filmmakers. Like me, I believe that each of you will find documentaries in the program that fit your interests.

I hope you have a good time while gaining lots of new knowledge.

PETR RYŠKA, Mayor of the City of Jihlava

Distinguished. Bold. Original. Contemporary. Non-pandering – but above all good. These are the epithets 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 SOUČEK,
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 Jihlava. We've prepared the best selection of radio production for you, from audio documentaries and podcasts to a discussion with the investigative team of Radiožurnál.

RENÉ 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!

VLAĐKA 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 endeavour.

MANAGEMENT OF GEMO A. S.

FESTIVAL CATALOGUE – IMPRESSUM

Editor: Adriana Belešová • Proofreading and Translations: Jiří Slavík, Sky Kobylak • Programme Board: Marek Hovorka, Petr Kubica, Andrea Slováková • Authors: Adriana Belešová, David Čeněk, Tereza Domínová, Tereza Hadrovová, Marek Hovorka, Šárka Hučíková, Pavel Klusák, Natálie Kozáková, Věra Krincvajová, Milan Kruml, Petr Kubica, Viktor Licek, Petr Pláteník, Janis Prášil, Andrea Slováková, Tereza Swadoschová, Martin Šrajer, Tereza Turzíková • Graphic Design: Darjan Hardi, Klára Zahrádková • Visual Concept and Poem: Juraj Horváth • Typesetting: Pavel Novák, Klára Zahrádková • Production: Anna Zelená • Print: mafraprint. • Publisher: DOC DREAM services s.r.o. • ISBN 978-80-87150-42-9

The first and last film

In addition to the iconic *A Trip to the Moon*, this year's Ji.hlava programme in the Méliès Brothers retrospective will also feature the first political film in cinema history dedicated to the Dreyfus Affair. In it, Georges Méliès showed courage, much like T.G. Masaryk did in the Czech lands at the same time in the case of the murder of Anežka Hružová in Polná, a town near Jihlava. Both cases involved false accusations stemming from anti-Semitic sentiment, and Méliès (and Masaryk, the future first president of independent Czechoslovakia) went against the grain of an enraged society as he tried to change popular opinion with his series of twelve 1 minute long films. In doing so, he spontaneously laid the foundation for film as an artistic means of reflecting and thinking about the present – films that Ji.hlava has long been interested in and cared for. This is the first political film.

On the other hand, the retrospective *Fascinations: AI*, which is dedicated to films autonomously created by artificial intelligence tools, shows the possibility of future audiovisualisation. These recent films will shed light on the opportunities and pitfalls of cinema if humans give it free rein. Meanwhile, algorithms and neural networks are running in circles; they've found themselves at the same point where the Lumière brothers focused their camera on an oncoming train. But as we know, just a few years later, Georges Méliès made the first political film with the aim of entering the public debate. And so, very likely, we can expect a similar upgrade from AI tools. One certain advantage is that while many film professions are partially or fully replaceable by AI, documentary filmmakers are the reality trackers; they are the frontline infantry of film. AI can subsequently work with their primary images, imitate or vary them, but it still needs a person to record them.

Connecting different stages of film history with the present and searching for new interpretations and inspirations is typical for Ji.hlava IDFF. When we watch films, we don't always realise how intertwined, mutually influenced and truly collective they are – not only across film professions, but also across time. The festival is a celebration and visibility of this filmmaking and viewing community and continuity, a call to continue and expand it.

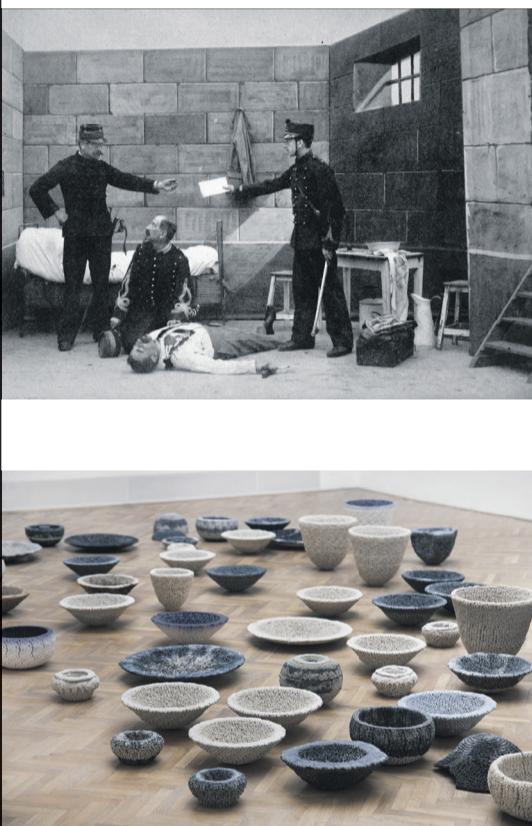
Be part of it this year!
Welcome to Ji.hlava.

MAREK HOVORKA, Festival Director

FESTIVAL SPOT DIRECTED BY: ALBERT SERRA

Labelled "the discovery of the Cannes Film Festival", director Albert Serra is one of the most original voices in contemporary cinema.

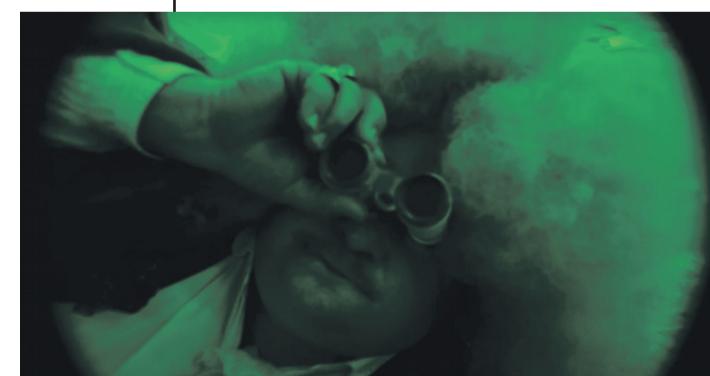
"I once said in an interview that I decided to become a filmmaker to make fun of the world. They put it in the headlines, and the capitalized words made it seem even more true. I think that's the healthiest approach an artist can take. All my work is based on that principle. I love Ji.hlava. I love the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



FESTIVAL AWARDS

The author of the festival awards for the third consecutive year is Czech-Argentine artist Federico Diaz, who has long been exploring the extent to which our human experience, dating back to prehistory, is influenced or even absorbed by the ever-evolving technologies of new materiality.

This year's awards – aluminosilicate vases created by robotic fabrication and inspired by the shapes of the oldest surviving finds from Japan – are part of the Big Light initiative.



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"Alongside the worlds that documentary filmmakers show us, there is the world of the artwork that we're trying to nurture."

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.

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 pressured 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 often predictable, derivative.

Can you give an example?

• Petr: If you look at the film *Body-Soul Patient* by director Jindřich Andrš, which shows how medical students learn to communicate difficult diagnoses to patients, the incredulity of shows like *Ordinace v růžové zahrádě* 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 Bonum*. Switzerland's *Normal Love*, following a pair of possible future partners, works with reality TV elements. Croatia's *The Ship*, about the defunct shipyards in Pula, straddles the line between oral history and found-footage. And the Qatari film *Places of the Soul* is an intimate and compelling reflection on family and closeness. Filmmaking is like a manuscript, and we're always interested in its uniqueness.

• Petr: Many people view documentaries only through the topics they cover. Of course, these are an essential part of them. But for us it's still important how the filmmakers deal with the reality they capture and what artistic means they choose to make their statement as original as possible. It's impossible to separate one from the other. Alongside the worlds

that documentary filmmakers show us is the world of the artwork that we're trying to care for.

• Andrea: The diversity and originality that Marek and Petr are talking about is also realized through 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 *Beecarbonize*, 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 documentation 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 preceded by research into the subject and conceptual consideration of the directorial and narrative methods and the means of expression. It's a deep dive into the subject matter, 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 learning about the environment and observing the lives of the inhabitants in a place that is affected by drastic floods for most of the year.

• Petr: Time 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 Oaks*, 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 that have risen over this victim.

• Marek: What separates artistic creation from mass production is the awareness of context and the ability to grasp it in an original way. When we observe events in the here and now, very often we lack the awareness of context. As Karel Vachek

said, "When something is happening somewhere, like a demonstration in the square, I never film right below the stage, but always on the edge of the crowd." In any case, the internet and the living magma of social networks is a space where interesting authors can appear. Just as the world discovered Billie Eilish recording her songs in her childhood bedroom with her brother, I expect something similar might happen with nonfiction videos.

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 home 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 realize 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 even today is their directness, poetry and persistence. For example, in *The Lorry*, she sits together at a table with Gérard Depardieu, reading texts and talking about cigarettes.

• Petr: Retrospectives allow us to make often forgotten films visible, and in a way contribute to the knowledge of film history, or rewrite or expand it. All films are part of the same river; they refer to each other, it's a living organism – and it's only because these films are still screened that the audience can see them together, talk about them and put them in new contexts. It's enough if just one viewer writes a post on CSFD or Letterboxd. When we focus on the small genre of Czechoslovak film essays, which were shown in cinemas as pre-films before feature films, we see the image and spirit of the 1960s. The world-famous period of the Czechoslovak New Wave suddenly finds itself in a new context.

• 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 experimentation. 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 understand a phenomenon comprehensively, the concentrated space of the retrospective is what allows you to do so.



↑
Ship, Elvis Lenič, HRV, 2023, 65 min
Lonely Oaks, Kilian Kuhlendahl, Jens Mühlhoff, Fabiana Fragale, GER, 2023, 102 min

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 centres, with experimental holistic treatment in a hospital in Basel.—Ila Béka, Louise Lemoine, *Rehab (from rehab)*, France

• Shiv, Shushila and their son came from Nepal to Poland in search of a better life. Shiv starts working for Uber, but his wife is mentally stuck in her home country and is only in contact with her Nepali relatives. Instead of finding happiness, their family begins to fall apart.—Matej Bobrik, *Distances*, 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 spins dangerously into an increasingly dark vortex.—Ilinca Călugăreanu, *A Cautionary 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 encounters and small revelations, turning the film into a truly spiritual road movie.—Irene Dorigotti, *Across*, Italy, Switzerland

• An amateur drummer finds a drum kit on a deserted island in southern Thailand. The tropical, conceptual, hallucinatory-poetic film is inspired by Robert Desnos' poem: I've been dreaming about you so much, I hope there's no time to wake up...—Chae Yu, *Dusty Snare and Islands*, South Korea, Thailand

• The first-ever documentary made by a Qatari woman embarks on an expedition to Antarctica, where the filmmaker writes a cinematic love letter to her mother and Mother Nature in an icy landscape that is so antithetical to the sand dunes she grew up with.—Hamida Issa, *Places of the Soul*, Qatar

• In the second half of the 19th century, Pennsylvania was rocked by assassinations. The film conjures up the spectre of violence emerging from the racial resentment and labor struggles of the Civil War, and places the bloody events of that time in the contemporary landscape of a declining coal economy.—Edward Kihm, *A Vague Dread Seems to Silence the Tongue*, USA

• This experimental film shot on Super 16 depicts a group of people living around a lavender farm. Seventy-year-old Ian makes a living making essential oils but is haunted by drug addiction. The same goes for the others – they live free, but they too have their demons.—Nikola Klinger, *La Reine*, Czech Republic

• After more than 160 years, the shipyards in Pula, Croatia, have become a graveyard of unfinished ships and a labyrinth of abandoned workshops with rusty cranes, inhabited by seagulls and cats, where the voices of former workers resound.—Elvis Lenič, *Ship*, Croatia

• This epic poem composed of literary quotes, sounds and slides from the former German Democratic Republic shows us life in the country behind the Iron Curtain and, through the imprints on people's lives, reminds us that all the beauty of ordinary lives is just a blur in time, a brief glimpse in the mortal eye.—Robert Manson, *Summer and Winter*, Germany, Ireland

• They live in a seemingly normal relationship – they sleep together and say 'I love you' to one another. But they are governed by a 14-point contract that defines all areas of their life together. The camera is part of the social experiment, capturing whether it's possible to live like this.—Yannick Mosimann, *Normal Love*, Switzerland

• Ján Mančuška, a Czech artist of Slovak origin, has created a large body of work that adorns collections at the Centre Pompidou and MoMA. He died in 2011 at the age of 39. His children embark on a journey with the wish to get to know the figure of their father, whose outlines are beginning to dissolve.—Štěpán Pech, *You Will Never See It All*, Czech Republic, Slovakia



East Wind, Maia Gattás Vargas, ARG, 2023, 74 min
Rehab (from rehab), Ila Béka, Louise Lemoine FR, 2023, 86 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 Barbet 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 Paris-based writer, director and editor. She obtained her MA in Editing at the National Film and TV School. In 2014, her short film *The Chicken* 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 KOMRZÝ

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

MICHAEL RENOV

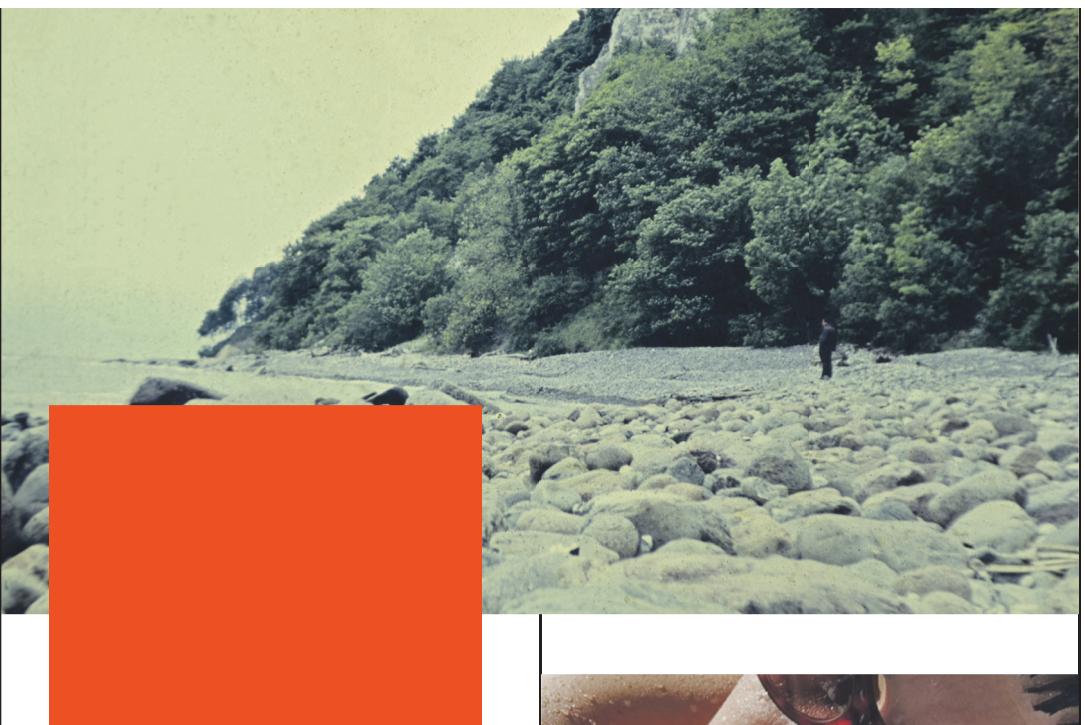
is the Chair of Documentary Department at Haskell Wexler and Vice Dean of Academic Affairs in the School of Cinematic Arts at the University of Southern California. He is the author or editor of several books on documentary film including *Theorizing Documentary*, *Collecting Visible Evidence* and *The 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 *Outskirts Film Magazine*, a member of FIPRESCI, and programmer of Kino Petrohradská 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) • 5.000 EUR for the best film from V4 countries (in cooperation with the International Visegrad Fund) • 3.000 EUR for the best debut (in cooperation with ARRI) • The jury awards also the best cinematography, editing, sound design, film essay, etc.



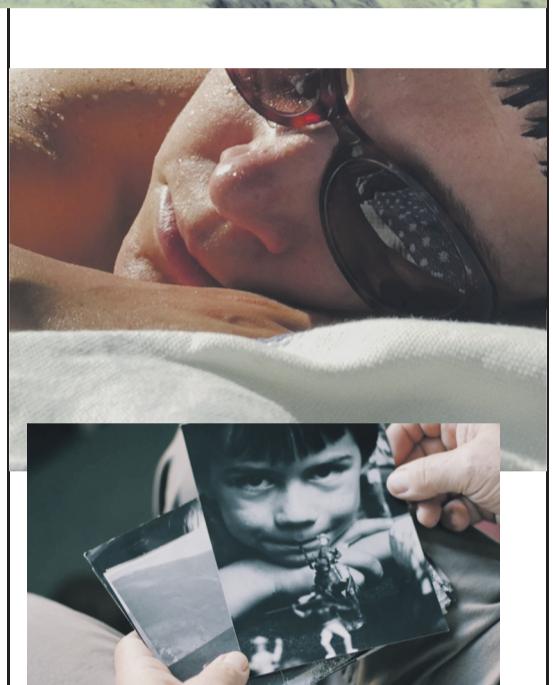
• In 1934, Portugal's conservative and autocratic regime organised the Colonial Exhibition, whose symbol was the African-born Guinean woman Rosinha. The search for her fate shatters colonial discourse and challenges the idea of Portuguese 'gentle racism'. —Marta Pessoa, *Rosinha and Other Wild Animals*, 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.—Elaine McMillion Sheldon, *King Coal*, USA

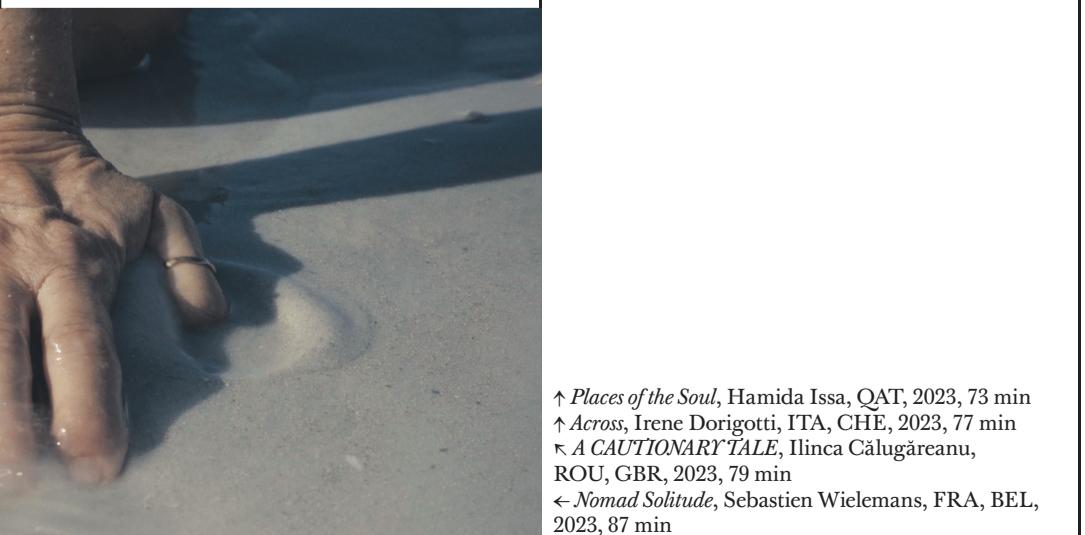
• A green glass, a sweater and fishing trophies are the only things Maia has left of her father. From a snowstorm in Patagonia, she follows his voice to the West Bank to try to find the key to her family's fate among the ruins of their home.—Maia Gattás Vargas, *East Wind*, Argentina

• 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.—Jaro Vojtek, *The Third End of the Stick*, 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.—Sebastien Wielemans, *Nomad Solitude*, France, Belgium



↑
Summer and Winter, Robert Manson, GER, IRL, 2023, 40 min
Normal Love, Yannick Mosimann, CHE, 2023, 92 min
You Will Never See It All, Štěpán Pech, CZ, SVK, 2023, 92 min



↑ *Places of the Soul*, Hamida Issa, QAT, 2023, 73 min
↑ *Across*, Irene Dorigotti, ITA, CHE, 2023, 77 min
↑ *A CAUTIONARY TALE*, Ilinca Călugăreanu, ROU, GBR, 2023, 79 min
← *Nomad Solitude*, Sébastien Wielemans, FRA, BEL, 2023, 87 min



▲ *The Many Lives of Édouard Louis*, François Caillat, FRA, 2023, 71 min

↑ *Another Body*, Sophie Compton, Reuben Hamlyn, USA, GBR, 2023, 80 min



↗ *Orlando – or a Little History of the Middle Class*, Jelena Jeremejewa, Catalina Flórez, GER, 2023, 42 min



↑ *Between Revolutions*, Vlad Petri, ROU, HRV, IRN, QAT, 2023, 70 min

↑ *Not that kind of guy*, Signe Rosenlund-Hauglid, NOR, 2022, 40 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 a activist 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 journalist with murderous ISIS fighters in *The Hostage Takers*, the unwavering display of blind faith in clerico-fascist rhetoric in *Praying for Armageddon*, or the sharp camera movements behind the back of the *Mighty Afrin: in the Time of Floods*, waist-deep in water as she fights not only against the

↓ *Notes From Sheepland*, Cara Holmes, IRL, 2023, 71 min

consequences of the monsoon rains, but also against a ruthless global regime that forgets her again and again.

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 film. 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. In *Dreamland*, a documentary based on his book, he 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 Tiziano Terzani Prize, the Philip K. Dick award for LoveStar 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.

PARIS MARX

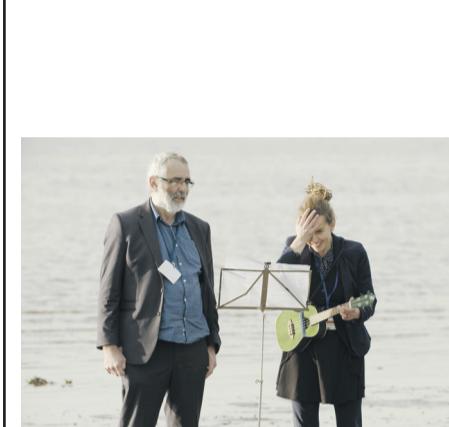
Paris Marx is a publicist and writer on technology and its relationship to today's social problems. He is the author of the podcast *Tech Won't Save Us*, in which he has been giving a behind-the-scenes look at the tech industry since 2020 and problematizing established narratives about technology. He 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 the psychological characteristics of offspring in adulthood. She is currently a PhD student in Environmental Physiology at RECETOX 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



↑ *The World According to My Dad*
Marta Kovářová, CZE, SVK, 2023, 77 min



↑ *If I Ever Lose My Eyes*, Lea Petříková, CZE,
2023, 62 min
↑ *Is There Any Place For Me, Please?*, Jarmila Štuková,
CZE, 2023, 77 min

CZECH JOY JURY

KAMILA BOHÁČKOVÁ

Kamila Boháčková is a film publicist and editor. She graduated from the Faculty of Arts at Charles University in Prague and has worked for over two decades as an editor at cultural magazines – she has worked for *Cinepur*, *A2*, *Literární noviny*, *Týdeník Rozhlas* and for four years as editor-in-chief of the online documentary film magazine *dok.revue*. She is currently the editor of the CT art website. As an editor, she prepared the monograph *Voku velryby*, dedicated to the work of Béla Tarr, and the monograph *Světla soumraku*, dedicated to the work of Aki Kaurismäki. She was the editor of the Czech translation of Úlo Pikkov's *Animasofia* and a member of the translation team of Giannalberto Bendazzi's *Animation: A World History: Volume I*.

KAVEH DANESHMAND

Kaveh Daneshmand (born 1982) is an Iranian writer, director and producer based in Prague, Czech Republic. Kaveh founded the ÍRÁN:CI Film Festival in Prague in 2011. He also teaches film directing at the Prague Film School and Iranian Cinema at Charles University. His first short film, *Occasional Showers*, received the Best Short Film Award of 2016 at the Writers and Critics' Awards in Iran. His second short film, *Alula*, premiered at the 65th Oberhausen International Short Film Festival in 2019. Kaveh's debut feature, *Le syndrome de l'été sans fin*, will premiere at Tallinn Black Nights in 2023.

ROBERT KIRCHHOFF

studied documentary film at the Film and Television Faculty of the Academy of Performing Arts in Bratislava. As a director and producer, he has participated in several documentary and feature films, which have been awarded both at home and abroad. He focuses on current social phenomena and historical themes that resonate in the social consciousness. Each of his films opens up a social discourse and has been awarded at festivals, public viewings and independent screenings. *Normalization* (2013) was one of the most widely-viewed films at the time and became the cultural event of the year.

LUCIE KRÁLOVÁ

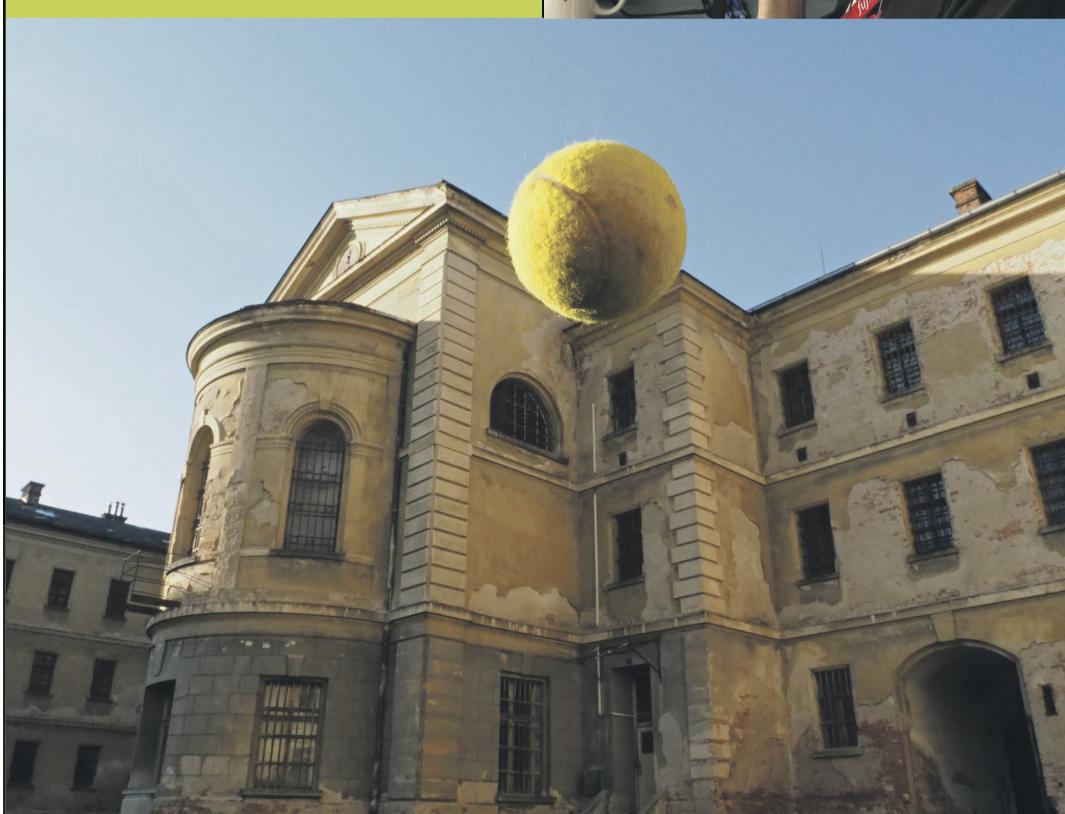
is a renowned Czech director, screenwriter, dramaturge and lecturer at FAMU. Her films have been screened at many international festivals and won numerous awards, e.g. three times Best Czech Doc at IDFF Ji.hlava – *Kapr Code* (2022), *Sold* (2005), *Ill-Fated Child* (2002) or Crystal Globe for Best Feature Doc Karlovy Vary IFF – *Lost Holiday* (2006). Her documentary opera *Kapr Code* premiered at Visions du Réel and received a Golden Heynal for Best Music Doc at Krakow IFF as well as the Czech Film Critics' Award. Lucie is the author of the book *Understanding Television* (2022), a study of power mechanisms influencing Czech TV's documentary production.

KLÁRA VLASÁKOVÁ

is a screenwriter, writer, dramaturge and publicist. In 2022, a film based on her screenplay *Ordinary Failures* premiered at the Venice International Film Festival, for which she was nominated for the Czech Film Critics' Award. She writes scripts for radio-plays (*Valentine's First Day on Earth* or *My Sister Toyen*) and feature podcasts (*Restless, Ritual*). Her novel *Praskliny* was published in 2020 and her novella *Těla* came out this year.

CZECH JOY AWARDS

200.000 CZK for the winning film • Professional Nikon camera in value 80.000 CZK for the Special mention • The jury awards also the best cinematography, editing, sound design, film essay, etc.



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 revelatory images. Vindication in terms of themes neglected by society brings less poetic realities, but also female power that storms through Czech documentary film. Out of this year's seventeen films, nine were directed by women.

The central character of the existential experiment *Notes from Eremocene*, a work by Viera Čákanyová that shone brightly at the Berlinale 2023, struggles with two concepts of the director's consciousness – one real and one written by artificial intelligence. Lea Petříková gradually descends into the heart of her film *If I 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, *Atirkül*, presented by director Janyl Yusupyan. 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 chase a carcass of a goat and call it a game?

Japanese-Czech director Haruna Honcoop also brings diametrically opposed places together. She travels around the host cities of the Olympic Games and personally observes the deep divide between the organisers and the environmentally-minded people who see megalomaniacal 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 Sloboda. The father of director and musician Marta Kovářová 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 do that, but isn't it a waste of time?" asks the protagonist of the remarkable portrait film *Is There Any Place For Me, Please?* by director Jarmila Štuková. Martina was doused 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 the audience, thus breaking many taboos in Czech society. All the prejudices of the Czech-Slovak public would make a long list, which is why it's so important to talk about them. Slovak director Vera Lacková makes her family's history visible and tells the stories of extraordinary Roma women. Elena Lacková was a prominent Roma writer, playwright and social worker. In the biographical film *O Baripen*, we see that her artistic genes have reached her great-granddaughter, Alžběta Ferencová,

alias Zea, who is a young singer, dancer and actress. Can the clash of generations cause friction? It doesn't have to when women fight for the right thing, like emancipation.

The audio-visual dimension of the memory of a region and a generation of people in "Poberouní" is the subject of the experimental documentary *Dream Steam* by Magdalena Kašparová, an original found-footage work assembled from materials taken by the inhabitants of this region over the course of almost a century. The genre diversity of the competition is enhanced by the romantically fragmented, naturalistic probe into the fate of contemporary artistic bohemia in Kateřina Dudová's film *My Paradise Is Darker Than Your Hell*.

The thematic diversity of this year's competition is timeless and transcendent. In his portrait of Ján Mančuška, director Štěpán Pech, together with the children of this renowned conceptual artist, embarks on a journey that aims to fill in the gaps in the fading memories of their father and thus turn the *You Will Never See It All* into a living reality. In his debut *La Reine*, Nikola Klinger views the life of seventy-three-year-old hippie Ian as a nostalgic chronicle of social processes. While the counterculture of the 1960s used drugs as a medicinal herb, today they're poison.

A characteristic feature of today's masculinity is crisis – and director Jan Hušek is looking for a way out of it. With the help of self-defence courses, combat training and the audiovisual esoteric Igor Chaun, he asks what ritual will make *Bedwetter* a man. Young medics also sometimes experience their transition to adulthood rather drastically. In a short film by Jindřich Andrš, we watch medical students at Charles University trying out a new teaching method based on practice and acting etudes – *Body-Soul-Patient*.

Is it possible to revive a forgotten history, the passing of an important person or a satanic being? The latest documentary by Jan Gogola Jr. and co-director Matěj Hrudička uses a series of excursions to let loose the dark memories that remain buried in the grounds of the former Uherské Hradiště prison – *The Prison of History*. A time-lapse portrait of Václav Havel 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 *Photophobia* by Pavol Pekarčík and Ivan Ostrochovský returns us to the brutally real reality of our times. After the outbreak of war in Ukraine in the spring of 2022, the bowels of the Kharkiv metro 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.



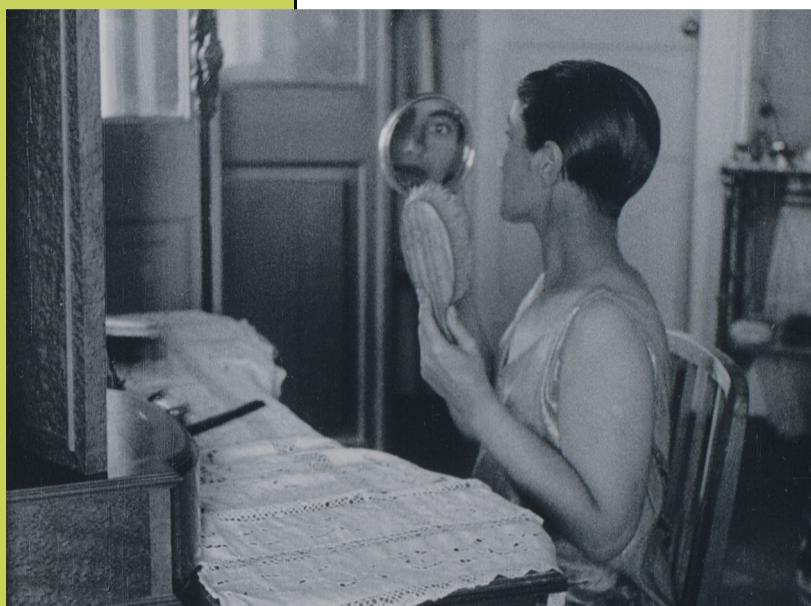
↖ *Havel Speaking, Can You Hear Me?*

Petr Jančárek, CZE, 2023, 85 min

← *The Prison of History*, Jan Gogola ml., Matěj

Hrudička, CZE, 2023, 92 min

→ *Satan Among Us*, Martin Ježek, CZE, 2023, 75 min



↑ *La Reine*, Nikola Klinger, CZE, 2023, 61 min

↑ *Atirküll in the Land of Real Men*
Janyl Jusupjan, FRA, CZE, KGZ, 2023, 63 min

↑ *Return to Reason*, Man Ray, Jim Jarmusch, FRA,
2023, 70 min

Czech Television Documents at Ji.hlava IDFF

Traditionally, Czech Television has been presenting its documentary production over the past year at Horácké 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 Fabrika* 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 Smržová's series *Female Musicians* maps the female songwriting scene. Historical themes are dealt with by Miloš Šmídmajer and Martin Slunečko in the film *A Lonely Voice Against Moscow* or in the unusual portrait of Alexander Dubček *All Men Become Brothers* by director Robert Kirchhoff. The film *Stop Time* by director David Čálek offers an original and sometimes even funny look back at lockdown through actress Vanda Hybnerová, singer-songwriter Radúza, 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 drama."

— JAN SOUČEK, General Director of CT



↑ *All Men Become Brothers*, Robert Kirchhoff, CZE, SVK, 2023, 116 min

Reproduction 2.0, Katerina Hrochová, CZE, 2023, 52 min

↑ *First of May*, Petr Smělý, CZE, 2023, 55 min

Special Event

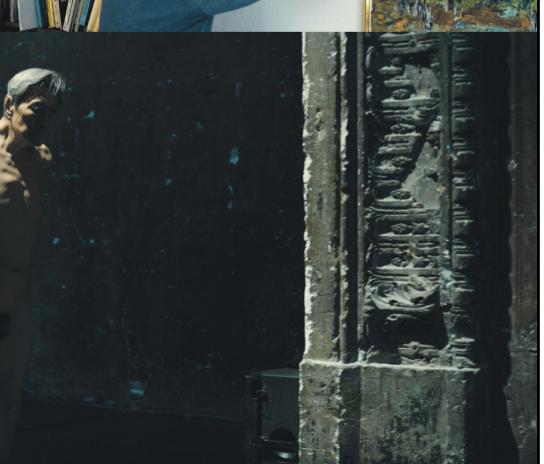
This important section, which looks at trends in documentary filmmaking, offers a number of films that have already become events when they premiered at Sundance, Cannes or Copenhagen's CPH:DOX.

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 soundtrack 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 Piussi 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 Piussi, civil activist and ex-dissident John Bok, chairman of the Šalamoun Association Václav Peričević and lawyer Šimon Mach will offer answers.

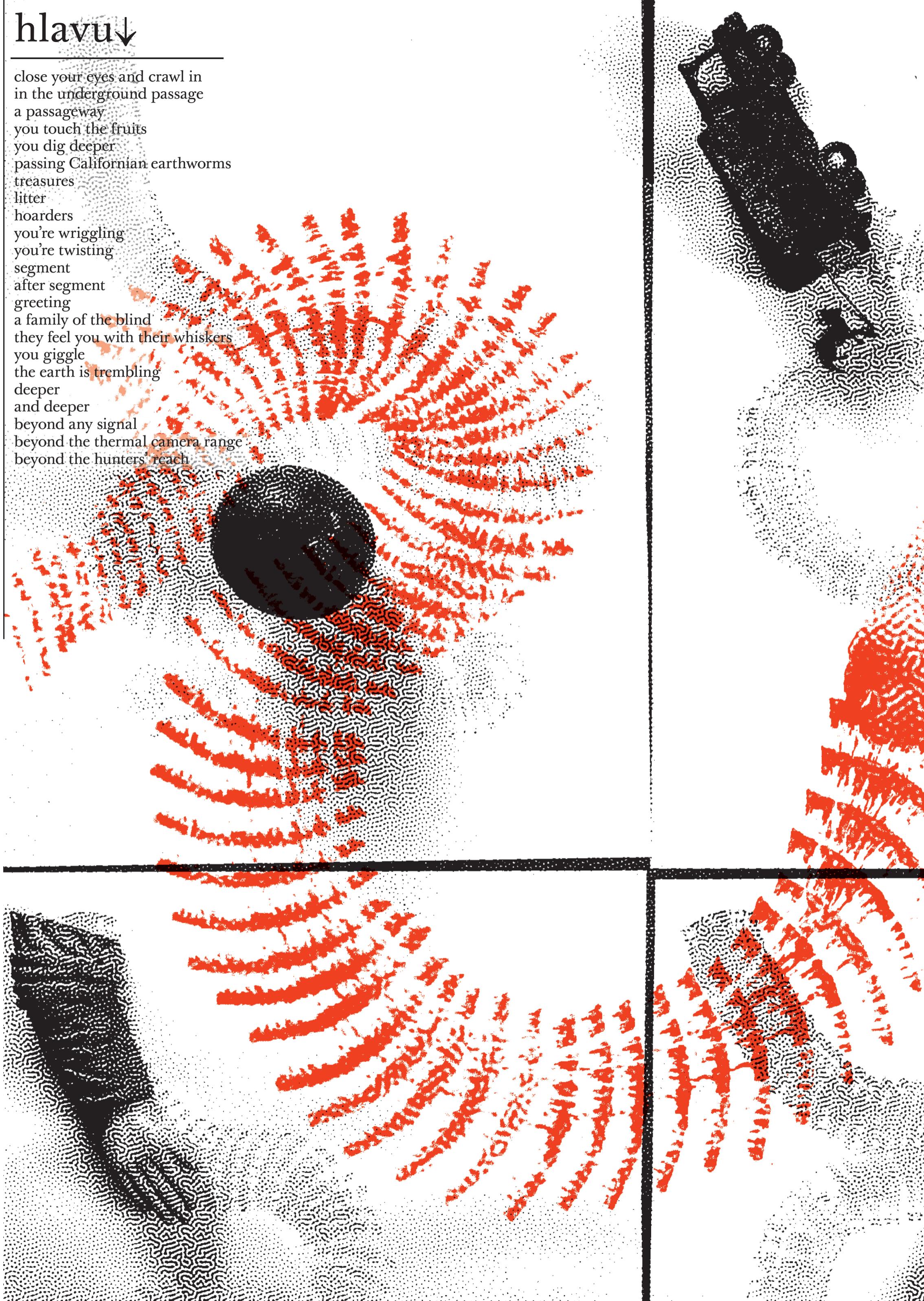


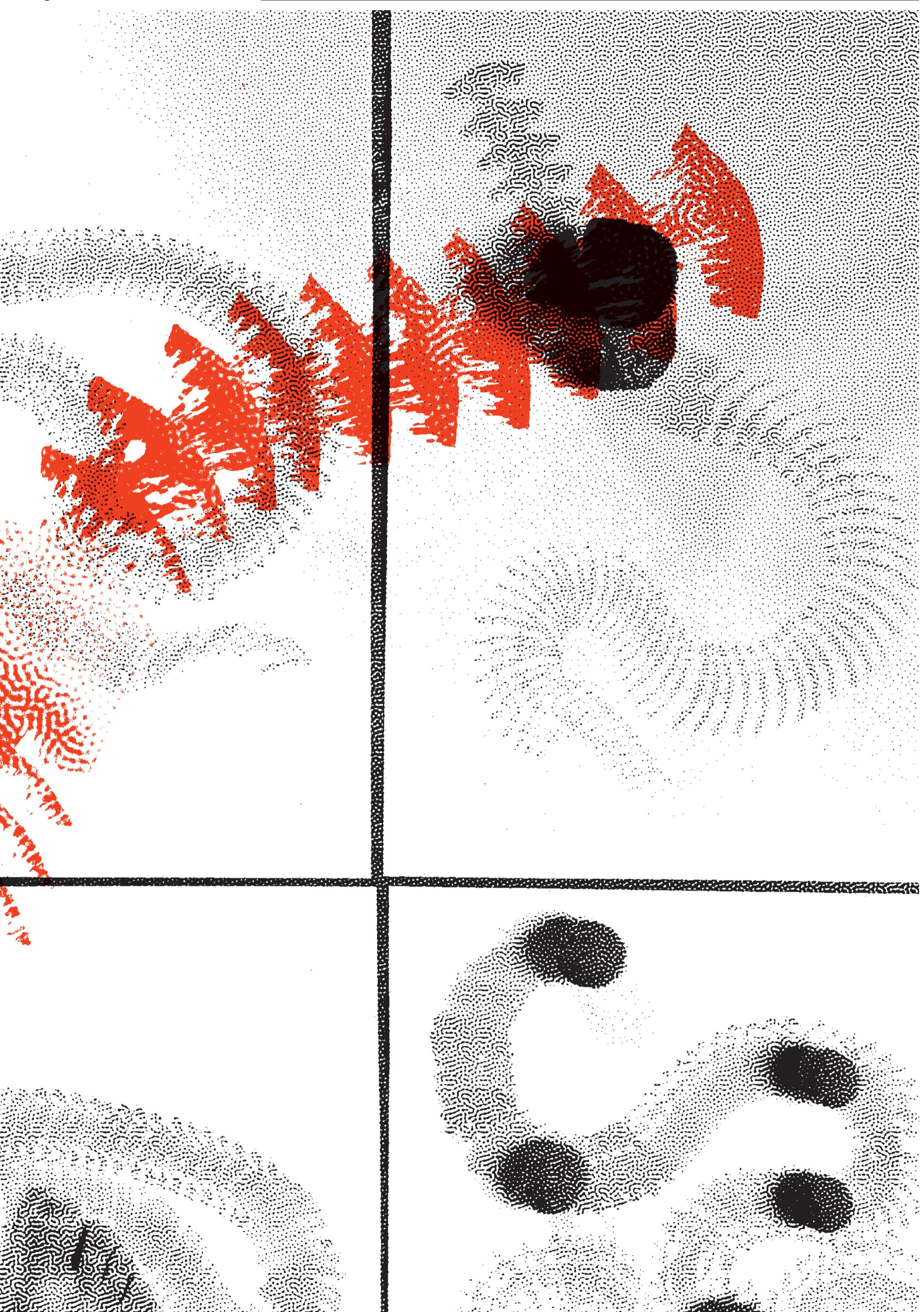
↑ *BLIX NOT BOMBS*, Greta Stocklassa, CZE, GER, SWE, 2023, 85 min

↑ *Man in Black*, Wang Bing, FRA, USA, GBR, 2023, 60 min

hlavu↓

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



↑ *BLUE*, Violena Ampudia, CUB, BEL, 2023, 16 min
↓ *Dinosauria, We*, Maxime-Claude L'Écuyer, CAN, 2023, 5 min

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'Écuyer... Together they ask: When are we?



Solar Noon, Fredj Moussa, TUN, FRA, 2022, 11 min ↑
HYLO-VISION-PLUS. Version 2, Dietmar Brehm, AUT, 2023, 6 min ↑
Sundown, Steve Reinke, USA, 2023, 7 min ↙
I Found Water, SJ Ramir, AUS, NZL, 2023, 9 min ↙



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 Vladimír Turner meet with exceptional student and graduate work from studios in Zlín, Prague, Ústí nad Labem and – strongly represented this year – the “Sutnarka” 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.

FASCINATIONS & FASCINATIONS: EXPRMNTL.CZ JURY

ANNA KRYVENKO

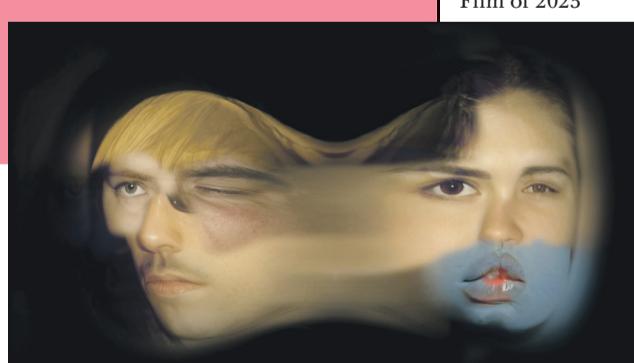
is film director, editor and photographer born in Kyiv, Ukraine. Anna graduated from the Centre for Audiovisual Studies at FAMU, Prague. Her films and performances have been screened at Ji.hlava IDFF, Fluidum Festival, Visions du Réel and DOK Leipzig. Her feature debut *My Unknown Soldier* premiered and was awarded in the main competition at ZagrebDOX 2019. Her newest feature work-in-progress *Sun of the Living Dead* was presented at Marché Du Film at Cannes Film Festival 2020. Her newest short film *Easier Than You Think* won the Jury Award of Other Vision competition 2022 (PAF, Czech Republic).

IRYNA KRYVENKO

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

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



↑ *The Commodity Catalogue*

Zbyněk Baladrán, CZE, 2023, 14 min
Sleep Paralysis, Vojtěch Starý, CZE, 2023, 4 min ↗
Pressing Thought, Anna Hušková, CZE, 2023, 3 min ↗



Fascinations: Artificial Intelligence

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 rhythm 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 similar genesis, and its development is still taking place before our eyes (and ears). 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

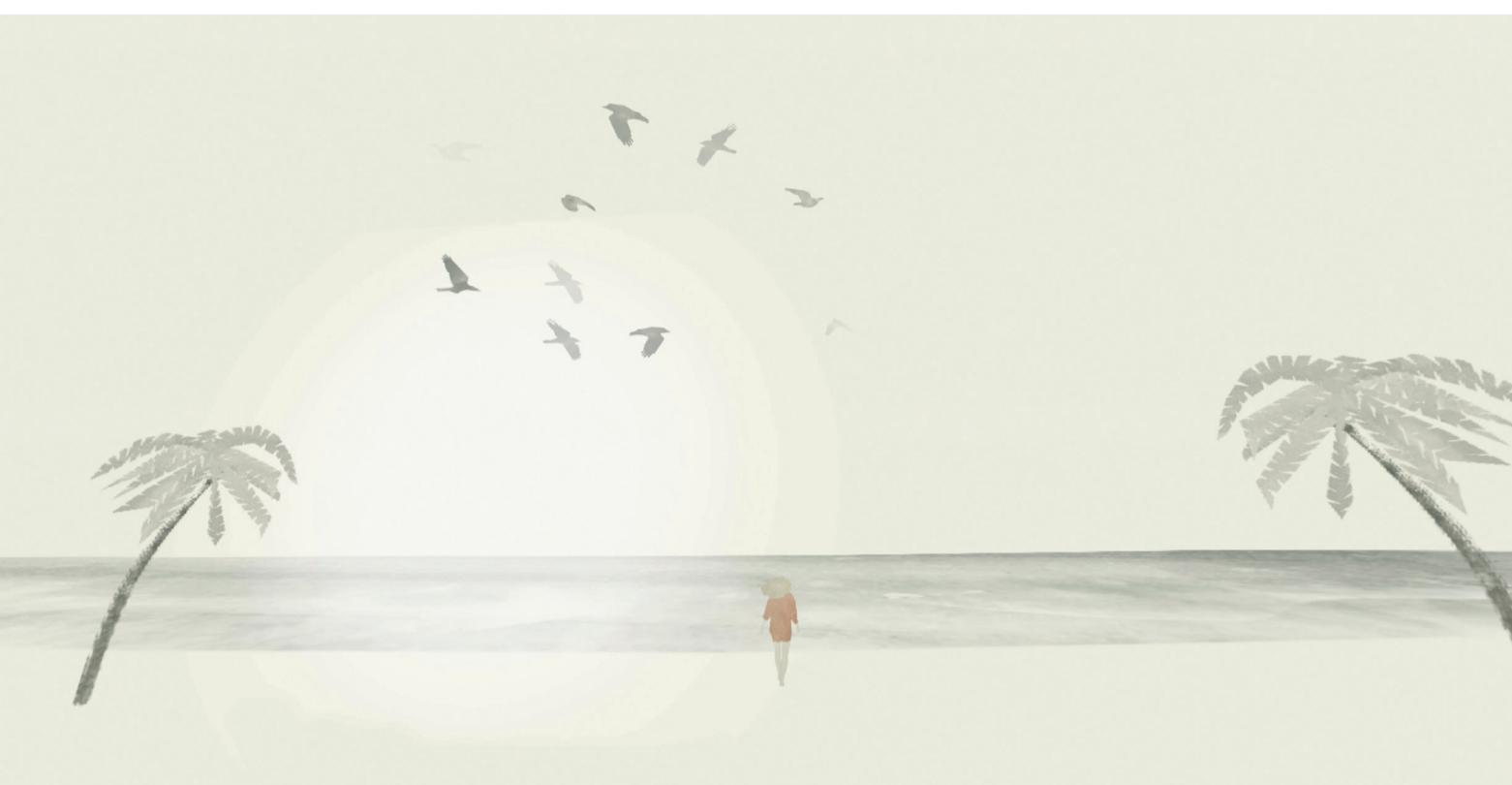
and the building. *Me, Myself, and I* thematises a common motif in contemporary films made in collaboration with artificial intelligence: Identity. Here, specifically, the artist problematizes her own identity through portrait photographs showing her process of aging as presented to her by her intelligent 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 biting 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 *Fag Face* shows the widely (and scientifically) researched phenomenon of the prejudices 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 lived experiences. Audiences can experience two forms of experiencing spatial works – at designated times in the VR cinema, everyone present is shown the same blocks of films, 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.



“Real: That which is. Imaginary: That which isn’t. Virtual: That which isn’t, having the form or effect of that which is. Virtual worlds are places where the imaginary meets the real.”

— RICHARD A. BARTLE, *Designing Virtual Worlds*



↑ *Her Name Was Gisberta*
Sérgio Galvão Roxo, PRT, BRA, 2023, 30 min
↗ *Missing Pictures: Naomi Kawase*, Clément Deneux, FRA, GBR, TWN, KOR, LUX, 2022, 14 min

↑ *Fukushima – The Home That Once Was*, Timo Wright, Kohei Okada, FIN, DNK, 2023, 20 min

VIRTUAL REALITY JURY

GYÖNGYI BUJDOSÓ

Gyöngyi Bujdosó is an associate professor at the Faculty of Informatics, University of Debrecen, Hungary. She researches the use of Virtual, Augmented and Mixed Reality and other disruptive technologies such as eye tracking in education. She is the founder and the leader of the Women in Informatics group in Hungary.

VOJTEČH RADAKULAN

is currently a PhD student at the Czech Technical University and teaches at FAMU. His work combines fine art, architecture and game design with an emphasis on simulations and the creation of fictional worlds. He has exhibited at the Venice Biennale (2021) and Ars Electronica (2018). He received the Jindřich Chalupecký Award (2022) and will be presenting at the Siggraph Asia science conference this year.

KRZYSZTOF PIJARSKI

Krzysztof Pijarski (born 1980) is an artist working mainly with photography, as well as an art historian and assistant professor at Łódź Film School. He is director of the Visual Narratives Laboratory. Krzysztof is interested in developing convincing visual forms of thinking.



there. That's all. Along with everyone else. But they didn't ask me to speak, not 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.

GODARD • 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 afterward. 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...

Dialogues 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 little 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]: the text or the writing.

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.

GODARD • No, not at all.

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

GODARD • 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 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 • You're talking about Digne? [Invited to the Rencontres cinématographiques de Digne-les-Bains festival in 1978 for the screening of Le Camion, Duras attended but refused to introduce the film.]

GODARD • Yes, or something else.

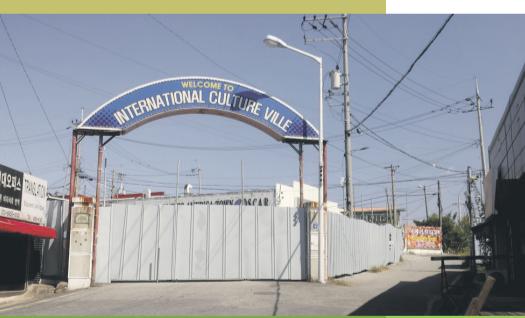
DURAS • You're talking about talking to an audience?

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

Game Zone

Game Zone is a space for “documentary” games that, through play worlds and innovate mechanics, process real events or issues, contribute to scientific research, and explore social problems. This includes a showcase of student work – games that are aesthetically often innovative, sometimes humorous and often surprising in their worlds, made by the emerging generation of game designers.



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.

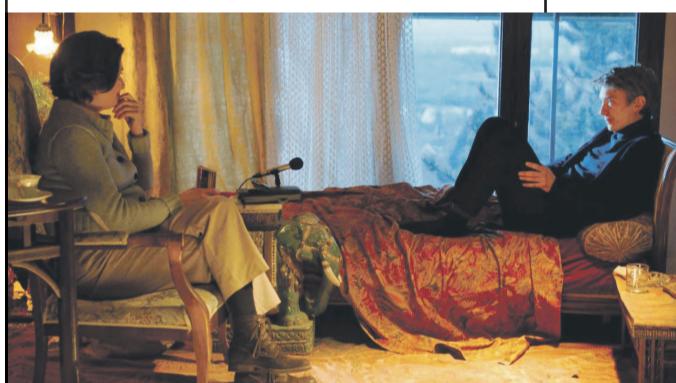
— M. D., *Practicalities*



↑ *The Lorry*, Marguerite Duras, FRA, 1977, 76 min
→ *Caesarea*, Marguerite Duras, FRA, 1978, 11 min
↓ *I Want to Talk About Duras*, Claire Simon, FRA, 2021, 95 min

I WANT TO TALK ABOUT DURAS

Claire Simon has filmed a precise analysis of the complex romantic relationship between the extraordinary experimental writer and filmmaker and her partner, Yann Andréa, who is many years her junior. Based entirely on a transcript of a conversation between Andréa and journalist Michèle Manceaux, the film looks at sexual imbalances and power games as part of a love life underlying artistic work.



The Méliès Brothers' Documentary Film

GEORGES MÉLIÈS, GASTON MÉLIÈS

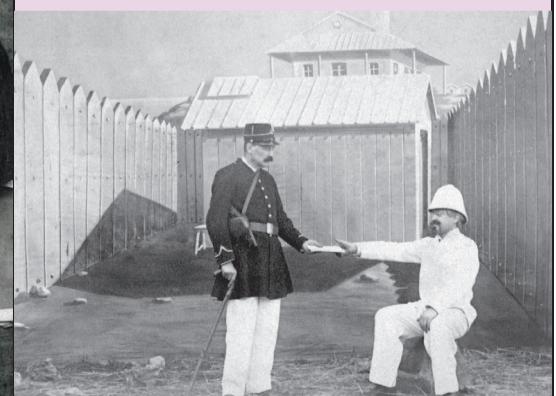
We are far from knowing their complete filmography and probably never will, the preserved part of their work still says more about the viewing habits of the time and the beginnings of cinema than we have long been willing to admit. Georges Méliès is above all a skilled remediator. Educated, brought up, 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.



Marguerite Duras in *La Roquette Prisons* → Jean Noël Roy, FRA, 1967, 12 min

THE DREYFUS AFFAIR

In 1898, France was going through a political and social crisis. The Dreyfus affair had divided society. A captain of Jewish origin was unjustly condemned, and those who dared to defend him were seen as attacking the army – the pride of France. In his studio, Méliès created a reconstruction of the key moments of the case. He assigned himself the role of Dreyfus's defender and opened new horizons for cinema with the first political film in history.



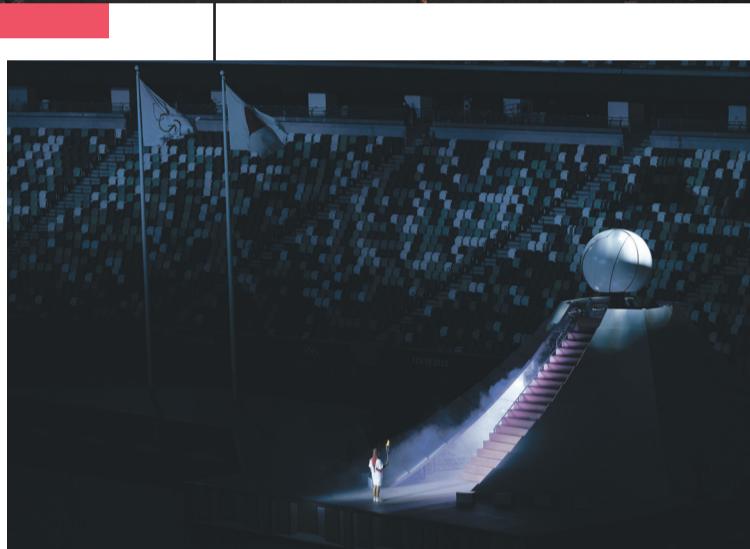
↑ ↑ ↑
Dreyfus Affair (9 films)
Georges Méliès, FRA, 1899, 10 min

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 feminist 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, limitlessly 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 dit* describing her meeting with the young homosexual philosopher Yann Andréa, who became her lifelong companion.



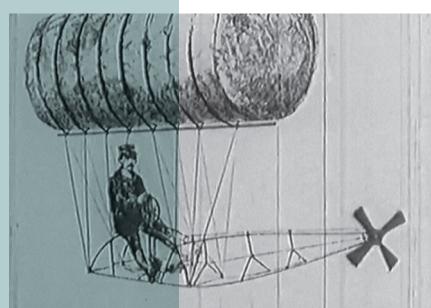
1914 M.D. is born on April 4 in French Indochina. • 1918 Her father is transferred to Phnom Penh, where he dies shortly after. • 1932 Already in France, she graduates from grammar school and begins to study mathematics, law and political science. • 1939 She marries for the first time. A child from this marriage dies at birth. • 1942 She participates in the resistance movement in occupied France. • 1943 Gallimard publishes her first novel *Les Impudents*. • 1945 She joins the Communist Party at the end of the war but leaves it in the early 1950s. • 1947 Her son Jean Mascola is born. • 1958 The supreme novel *Moderato cantabile* is created. • 1959 She strongly opposes the Algerian war. • 1959 The film *Hiroshima Mon Amour*, for which she wrote the script, premieres in cinemas. • 1966 She shoots her first original film, *La musica*, in collaboration with Paul Seban. • 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 Venetian Name in Deserted Calcutta*. • 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. • 1988–1989 She spends a long time in the hospital, remaining for five months between life and death. • 1993 The little confession *Writing* is one of her final texts. • 1996 She dies March 3.



After All, It's So Easy To Fly
Pavel Koutecký, ČSSR, 1978, 12 min

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.



"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



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

"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 country 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 *Suzaku*, for which she received the Caméra 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 late, 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.



↖ Official Film of the Olympic Games Tokyo 2020 Side A, Naomi Kawase, JPN, 2022, 119 min
↑ *Still the Water*, Naomi Kawase, JPN, 2014, 110 min

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*.



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

Constellations



"Everything is gonna be alright," says Giovanni in a flash of exhilarating optimism and with a guileless pathos of his own. He runs 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. The Ji.hlava 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.

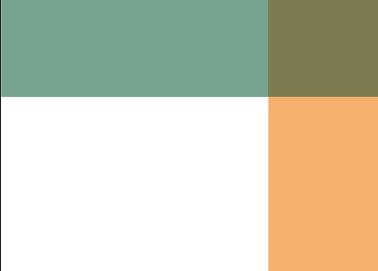
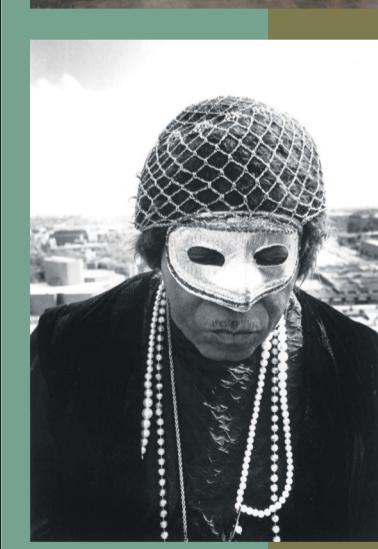
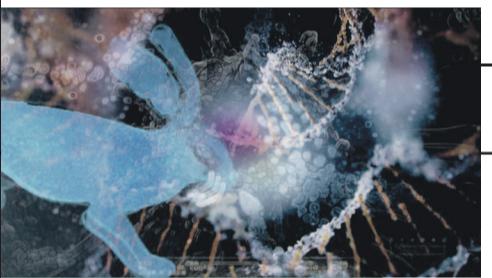
Smoke Sauna Sisterhood, the debut film nominated for the European LUX Prize,

draws you into a collective trance inside the cinema and a meditation on the power over your own physicality. Here, women'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 crushingly 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, *Four Daughters* by Kaouther 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 Ji.hlava. 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.



Naked Education ↑
Liam Royales, GBR, 2023, 50 min

Sun Ra: A Joyful Noise ↘
Robert Mugge, USA, 1980, 60 min

Truth & Lies: Conspiracy →
John Kantara, GER, CAN, 2023, 52 min

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.

drug user rituals / tribute to women warriors / motionless days of quarantine / Mongolian steppe grass / the merriest Balkan funeral / finding love online / colonialist-tuned pianos / old women's blues / atom bomb meditation / mosquitoes fill the imagination / love under the microscope / Christmas without a dad / sad incel masturbation / mountains in a lake / raging hateful people / ambulance full of the dead / diary of a slow disaster / woman refusing to procreate / sea of drowned children / life after an earthquake

Siren Test

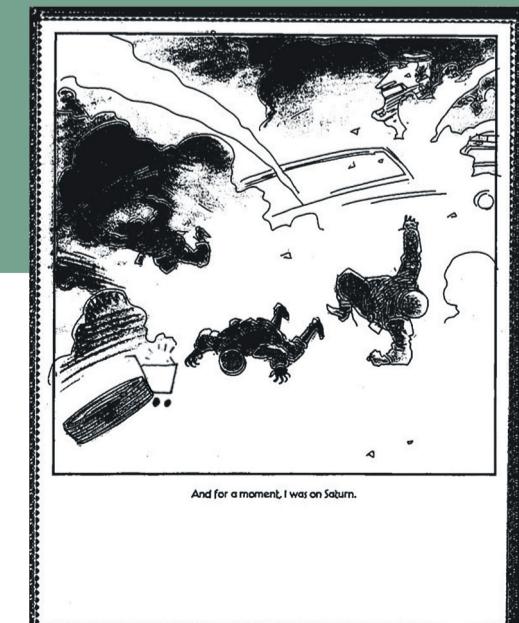
Siren Test is a section of musical films which, according to its curator Pavel Klusák, asks questions about what determines the shape of today's world and its creativity, what cultural influences and what unexpected clashes between society and creative personalities have caused certain trends to spread 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 Irmin Schmidt (whose former band CAN connects the fate of Germany with the development of electronic culture).

Pavel Klusák 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 Transgalactic Orchestra saxophonist Marshall Allen, who turned 99 this year.

"If Afrofuturism exists, we must see it in unusual places, in non-traditional constellations of different elements. Glimpses of Afrofuturism can be caught in Basquiat's paintings, such as *Molasses*, which depicts a poured, jagged robot; in John Sayles' *The Brother from Another Planet* and Lizzie 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 *Blacktronic Science*; and in the intergalactic spewing of Sun Ra's multidimensional big band orchestra, the astro-funk of Parliament-Funkadelic's Dr. Seussian and in Lee 'Scratch' Perry's reggae dub, which at its eeriest 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*

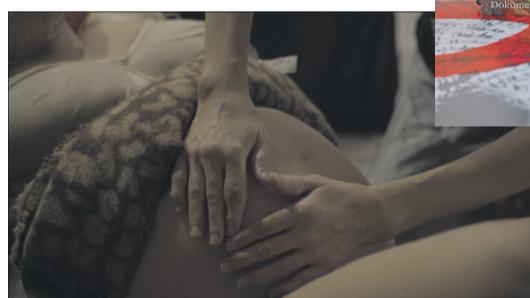
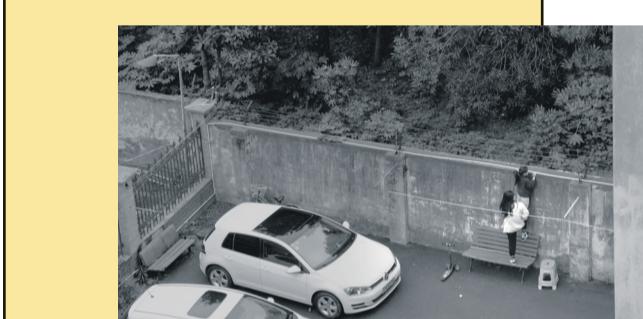
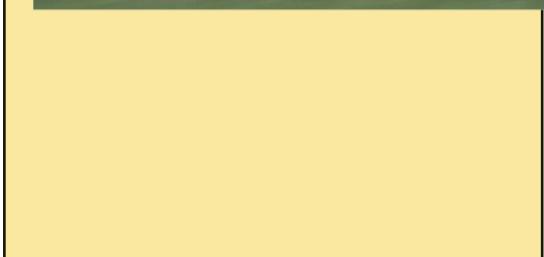


Reprinted from *Why I Hate Saturn* by Kyle Baker. Copyright © 1990 by Kyle

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-ups*, also aimed at young viewers, will try to convince viewers of this. Docusoap about men who systematically engage in street seduction was created for iVysílání ČT. 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?* is a miniseries about four families with seriously ill children, which ČT will broadcast during the fall. The program will be completed by Milan Kruml's lecture *Food, sport and screen – Current Trends in Reality TV*.





↖ *Shanghai Quarantopia*
Clarissa Zhang, MYS, 2023, 13 min

— MAGDALENA PLATZOVÁ, writer and juror

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 so far. The book as a work of art, a partner in dialogue, a learning tool, an object of emotion, an instrument of knowledge and change.

— VOJTEČH BOHÁČ, *Všechny cesty vedou k válce*

Documentary Literature

FIRST SENTENCES

The creaking of tall pines echoes through the forest.
— VOJTEČH BOHÁČ, *Všechny cesty vedou k válce*

I was about twelve years old and I lived with my parents on a housing project in Všebovice in Ústí nad Labem.
— JIŘÍ ČERNICKÝ, *Kongo severu. Oblasti, kde nic není*

I'm a real Romani woman, I'm Romani in every way.
— OLGA FEČOVÁ, *Den byl pro mě krátkej. Paměti hrdej Romky*

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

One of the oldest debates in Western thought concerns the relationship between the world of ideas and the world of things.

— MILOŠ HROCH, *Vystřílni – nalep: Jak post-digitální tisk a ziny vzkříší papírová média*

Dramaturg of CT: I guess you still haven't understood what television is all about?

— LUCIE KRÁLOVÁ, *Rozumět televizi*

I got the idea to keep a comic diary at the end of 2016.
— LUCIE LOMOVÁ, *Každý den je nový. Komiksový deník*

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."

— MÍNA KREJČÍ, *Ještě pořád můžeme tančit*

My motivation to write a book about eating disorders was my own experience with the condition.

— MARTINA LUPÍNKOVÁ, *Toho dna se dotýkám už málo*

Ten years ago, a billboard hung on Prague's Smíchov exit road that read: "Where has global warming gone?"

— VOJTEČH PECKA, *Továrna na lži. Výroba klimatických dezinformací*

"And when they take it, they see smiley faces everywhere."

— APOLENA RYCHLÍKOVÁ, PAVEL ŠPLÍCHAL, *PIKO: Na životech ještáků záleží*



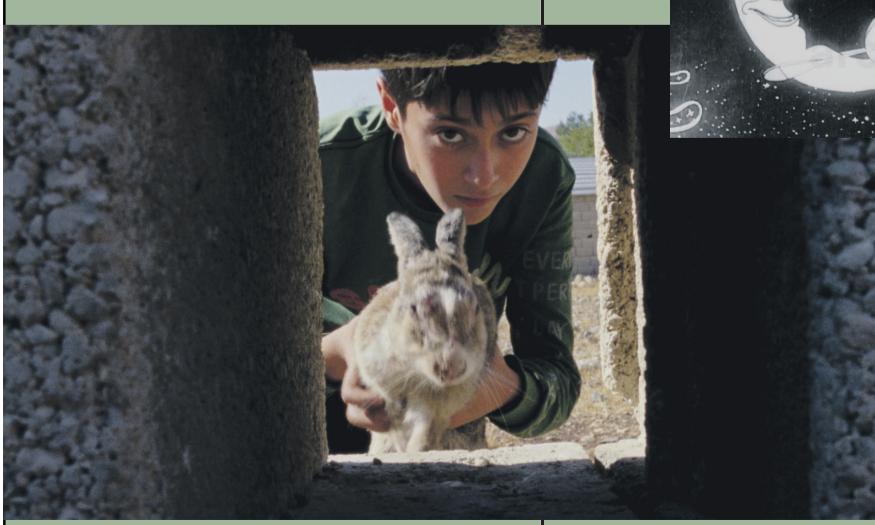
↑ *White Grass*, Justin Kim WooSök, MNG, 2022, 16 min

↖ *Kata's Motherhood*, Santwana Bayaskar, HUN, BEL, PRT, IND, 2023, 22 min

Doc Alliance Selection

Since 2008, the seven international documentary festivals in Doc Alliance (CPH:DOX, Doclisboa, Docs Against Gravity FF, DOK Leipzig, FIDMarseille, Ji.hlava IDFF, Visions du Réel) have nominated many films for the prestigious Doc Alliance Award. This international cross-festival competition functions as an important support system for emerging talents to continue on in their film career, both helping bolster their position as artists seeking financial support 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 important figures in the film industry.

Ji.hlava has this privilege to screen the winner and another four nominated films to present the unique and highly international approach of various filmmakers to multiple cross-national and geopolitical topics. The winning film *Death of the City* by João Rosas, nominated by Doclisboa, 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 development 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 daily life of the construction site and those who work there.



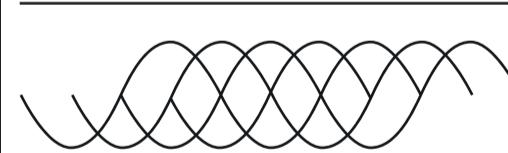
↑ *Darkroom*, Asli Baykal, TUR, 2023, 14 min



↑ *All By Will's Adventures*
Irena Dodalová, Karel Dodal, ČSR, 1936, 8 min

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 Dufka 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 grounding, 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 each 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 stabbing at the crystal, which responds with a quiet and patient gurgling or murmur. 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 ČAPEK, *Muž a krystal*, 1926

First Lights

First Lights presents the Czech premieres 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 authorial authenticity 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.



FAMU Prague
UTB Zlín
DocNomads
VŠMU Bratislava
Szkoła Filmowa w Łodzi
Universität der Künste Berlin
Filmakademie Wien

↑ *Commerce*, Daniel McIntyre, CAN, 6 min

On Mud And Elephants: the Sixties According to Václav Táborský

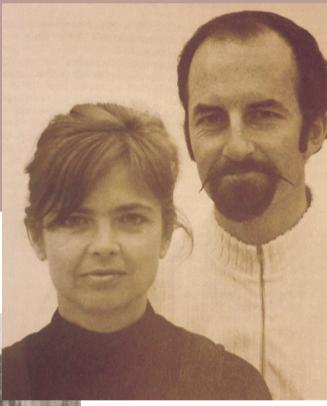


Translucent Being: Václav Táborský

← Táborský filming a documentary about Eva Pilarová

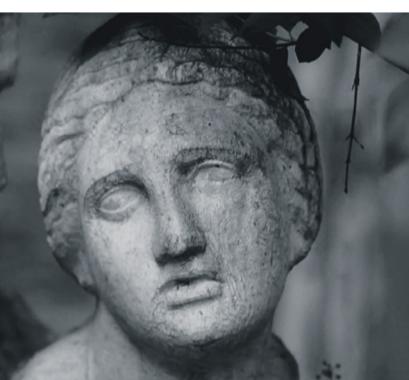
↳ With his wife on the first day of their emigration

↓ With architect Jan Kaplický and singer Pavel Bobek on Wenceslas Square on August 21, 1968



„When I was making documentaries, I travelled all over the country. I filmed in a castle and in the castle grounds. I met people who created, but also many others who were just scraping by, who were having months and years cut off their lives by living under socialism. Cooperatives in backward villages east of Prešov. I filmed the dwarf-like Hucul villagers who imbibed denatured alcohol and lived in shacks with dirt floors. Workers from a hot, humid and unbreathable workshop in a furniture factory in Bystřice pod Hostýnem. The guys from Avia in Letňany, who inhaled poisons for eight hours a day as they spray-painted car bodies without any protection. I met prisoners and civilians whose lives were cut short by uranium.“

— VÁCLAV TÁBORSKÝ



History and the 8 ↑
Václav Táborský, ČSSR, 1968, 12 min
A Peculiar Time →
Jiří Papoušek, ČSSR, 1968, 11 min

Czechoslovak Film Feuilleton

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 Missing*, captures collective escapes into nature or to see the sights. How a big-city man spends his free time is shown in Bruno Šefranka's *A Sunday in Prague* or Jaroslav Šíkl's *Stranger Tale*. In his film essays, Papoušek not only comments on the state of society, but also on film media, as

“The loss of a sense of humour is one of the most serious disabilities of our time.”

— *What They Didn't Teach You in History Class*, directed by MILOSLAV HRUBÝ

evidenced by the hidden camera in *The Smell of Petrol* or the essayistic *A Peculiar Time*.

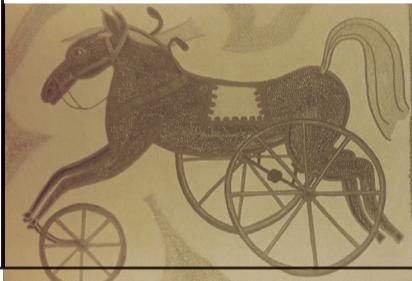
One of the most popular documentary genres of the 1960s was investigative film, which looked at social reality through the eyes of ordinary people. Radúz Činčera, the author of the first interactive film *Kinoautomat*, showed a special sensitivity to this genre. In his opinion-poll feature, *Citizenship: 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 Radúz Činčera, the collective portrait of Czech cartoonists *What They Didn't Teach You in History Class* by Milošlav Hrubý or *Globe on a Globe* by Bohuslav 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 lyrically wistful commentary on the state of society is then provided by Miro Bernat's unusual type of expository documentary, *Hare Hunt*, telling the story of socialism from the point of view of an animal.

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 cinéma vérité in Czechoslovak cinematography. He took part in the founding of the creative group ČAS, 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 are 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. Pilarova* 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.

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.

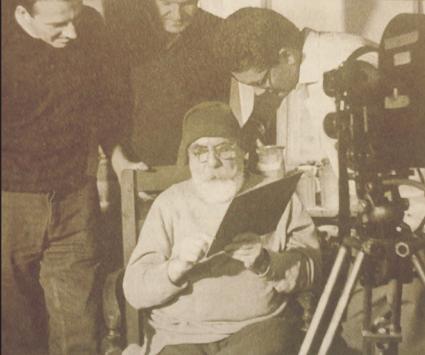
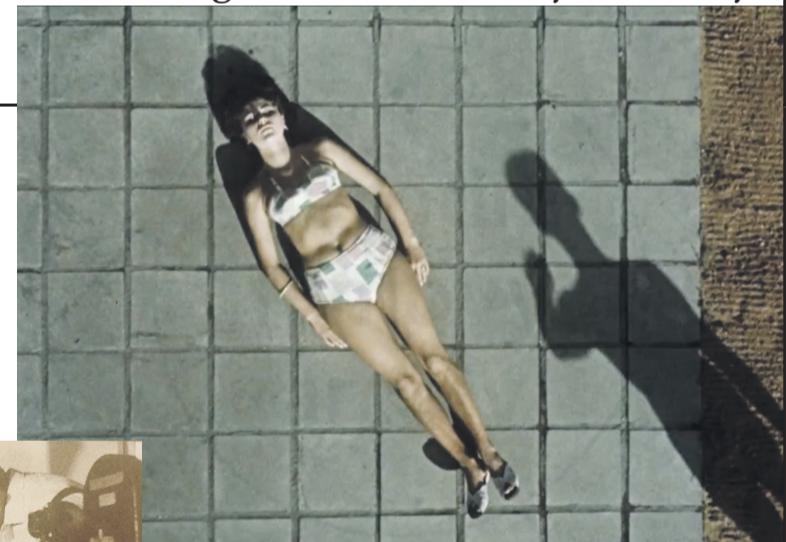
It is not only culture that is a kind of unwanted elephant, but also the democratizing tendencies of the late 1960s. In his last film, which he made before emigrating, Táborský captures the twilight of freedom. Miloš Kopecký, who also accompanies the anti-instructional film with Adolf Born's animations 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 Schweik-like conversations about what people think about current society and its future development.



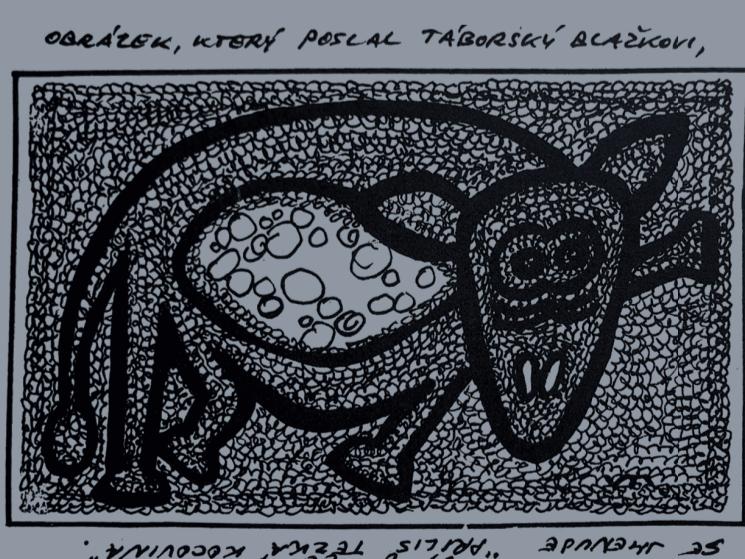
Táborský's sketch

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

— LUDVÍK VACULÍK

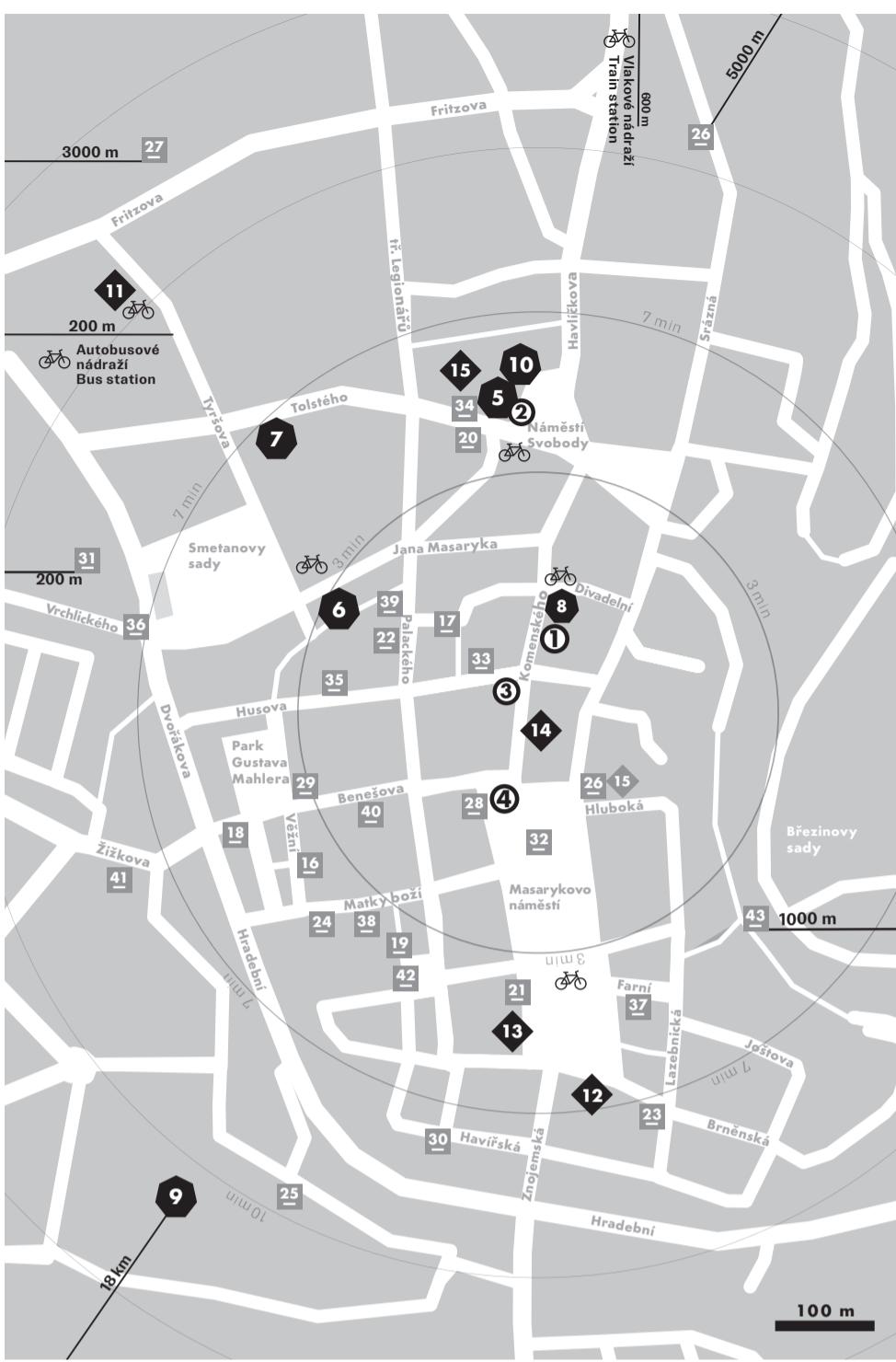


↑ *The Judgement of Paris*, Radúz Činčera, ČSSR, 1962, 24 min
← Václav Táborský with cinematographer Jan Špáta while filming the documentary on Jan Zrzavý
↓ Táborský sketch



OBRAZOK, KTERÝ POSLAL TÁBORSKÝ ČASÍKOM,

OPUS BONUM	SVĚDECTVÍ Testimonies	ČESKÁ RADOST Czech Joy	KRÁTKÁ RADOST Short Joy	FASCINACE Fascinations FASCINACE: EXPRMNTL.CZ Fascinations: Exprmntl.cz
VIRTUÁLNÍ REALITA Virtual Reality	SOUHVĚZDÍ Constellations	ZVLÁŠTNÍ UVEDENÍ Special Events	ZKOUŠKA SIRÉN Siren Test	DOKUMENT BRATŘÍ MÉLIÈSOVÝCH The Méliès Brothers' Documentary Film
PRŮHLEDNÁ BYTOST: MARGUERITE DURAS Translucent Being: Marguerite Duras	ČESKOSLOVENSKÝ FILMOVÝ FEJETON Czechoslovak Film Feuilleton	PRŮHLEDNÁ BYTOST: VÁCLAV TÁBORSKÝ Translucent Being: Václav Táborský	PRŮHLEDNÁ BYTOST: PAVEL KOUTECKÝ Translucent Being: Pavel Koutecký	POCTA: NAOMI KAWASE Tribute: Naomi Kawase
POCTA: BÉLA TARR Tribute: Béla Tarr	FASCINACE: UI Fascinations: AI	REALITY TV	DOC ALLIANCE SELECTION	PRVNÍ SVĚTLA First Lights
ČESKÝ ROZHLAS SLAVÍ 100 LET 100 Years of Czech Radio	DOKUMENT ČT Czech Television Documentaries	FAMU UVÁDÍ – 1. ROČNÍK FAMU Presents: First Class	VIRTUÁLNÍ REALITA: USA Virtual Reality: USA	MY STREET FILMS
INSPIRAČNÍ FÓRUM Inspiration Forum	ETIKA V DOKUMENTÁRNÍM FILMU Ethics in Documentary Filmmaking	JI.HLAVA DĚTEM Ji.hlava for Kids	JI.HLAVA VIBES Ji.hlava for Teenagers	OFFSCREEN GAME ZONE



AKREDITACE A VSTUPENKY ACCREDITATIONS AND TICKETS

AKREDITACE, REZERVACE A VSTUPENKY NA OFFSCREEN PROGRAM

Pokud ještě nemáte svou akreditaci, můžete si ji zakoupit na Akreditacní přepážce v Horáckém divadle Jihlava. Akreditace platí na celou dobu trvání festivalu a slouží jako volná vstupenka na všechny festivalové projekce a na část Industry programu otevřeného pro veřejnost. Dále umožňuje zakoupení zlevněných vstupenek na doprovodný program.

Akreditacní přepážka

Horácké divadlo Jihlava, Komenského 22:

■ 24.–28. října 9.00–21.00

■ 29. října 9.00–15.00

Online rezervace se spouští každý den v 8:00. Na naši Visitor page se přihlaste do svého profilu (přístupové údaje do vašeho Eventivalového účtu), vyberte konkrétní projekci a klikněte na tlačítko Rezervace. Rezervaci je možné udělat pouze na projekci / akci v daný den. S platnou akreditací si můžete udělat rezervace až na 4 filmové projekce daného dne. Program Inspirační fóra a vybraného offscreen (nefilmového) programu lze rezervovat neomezeně. Rezervace platí od okamžiku vytvoření nejdéle do 5 minut před zahájením projekce. 5 minut před projekcí rezervace propadá a do sálu se začínají pouštět všichni s platnou akreditací bez ohledu na rezervace. Rezervaci lze vystornovat nejpozději 60 minut před začátkem projekce.

Samostatnou vstupenkou na konkrétní projekci je možné zakoupit za 190 Kč pouze na přepážce v Minilighthouse na Masarykově náměstí. Vstupenka je zároveň rezervací a zaručuje přístup na projekci / akci, na kterou je nutné se dostavit nejpozději 5 minut před začátkem.

Ceny jednotlivých vstupenek pro návštěvníky*ce bez festivalové akreditace:

- filmový program: 190 Kč
- Inspirační fórum: 150 Kč

Rezervační a informační přepážka, Minilighthouse, Masarykovo náměstí:

■ 24.–28. října 8.00–20.00

■ 29. října 8.00–15.00

Vstupenky na offscreen program – divadelní představení, koncerty ve stanu a VR – je možné zakoupit přímo na místech konání před začátkem představení.

Ceny OFFSCREEN programu

(s akreditací/bez akreditace):

- koncerty – hudební stan: 0 / 150 Kč
- divadelní představení Feste: 50 / 100 Kč
- divadelní představení Fa•mu 100 Kč / 200 Kč
- Noční scéna DKO: zdarma
- VR Zone – denní vstupenky: 80 / 160 Kč
- Game Zone: zdarma
- výstavy: zdarma
- veřejné industry prezentace: zdarma

CENA PUBLIKA

Vyberte nejoblíbenější film festivalu!

Hlasování končí

27. října ve 20:00.



AUDIENCE AWARD
Vote for your favorite festival film!
Voting closes at 8 pm. on October 27.

MHD ZDARMA

S festivalovou akreditací doprava jihlavskou MHD zdarma.

WI-FI

JIDFF_visitors | heslo: dokrevue.com

PUBLIC TRANSPORT FOR FREE

Jihlava public transport for free with festival accreditation.

WI-FI

JIDFF_visitors | password: dokrevue.com

○ Festivalová centra Festival Centres

- 1 Divadelní kavárna (Horácké Theatre Café) Komenského 22 – akreditace a ubytování pro návštěvníky*ce / accreditations for visitors
- 2 Guest & Press Centrum – DKO (Guest & Press Centre – DKO) Tolstého 2 – akreditace a ubytování pro hosty*ky a novináře*ky / accreditations for guests and journalists
- 3 Partners Lounge, Grand Hotel Husova 1 – partnerské a sponzorské akreditace a ubytování / accreditations for partners
- 4 Rezervace a festivalový obchod (Reservations and Festival Shop) Masarykovo náměstí

○ Festivalová kina Festival Cinemas

- 5 Kino DKO I & DKO II (DKO I & DKO II Cinema) Tolstého 2
- 6 Kino Dukla – Reform & Edison (Dukla Cinema – Reform & Edison) Jana Masaryka 20
- 7 DIOD Tyršova 12
- 8 Horácké divadlo – Velká scéna & Malá scéna (Horácké Theater – Main Stage & Small Stage) Komenského 22
- 9 Kino Máj (Máj Cinema) Revoluční 4, Třešť
- 10 DKO – Malá scéna (DKO – Small Stage) Tolstého 2
- 6 CDF knihovna a videotéka – Centrum dokumentárního filmu v podkroví kina Dukla (CDF Library and Videothèque – Center for Documentary Film, attic of the Dukla Cinema) Jana Masarykova 20

◆ Offscreen program
Offscreen programme

- 11 Industry Hub, Vysoká škola polytechnická Jihlava (College of Polytechnics Jihlava) Tolstého 16
- 8 Inspirační fórum, Horácké divadlo, 1. patro (Inspiration Forum Stage, Horácké Theatre, 1st floor) Komenského 22
- 12 Ji.hlava dětem, Oblastní galerie Vysočiny (Ji.hlava for Kids, Vysočina Regional Gallery) Masarykovo náměstí 24
- 13 Ji.hlava Vibes, F Point (Ji.hlava for Teenagers) Masarykovo náměstí 34
- 14 VR Zone a Game Zone Oblastní Galerie Vysočiny, Komenského 10
- 10 Audio scéna Českého rozhlasu – DKO Malá scéna – pouze 27.10. a 28.10. (Czech Radio Audioscene – DKO Small stage, only on October 27 and 28) Tolstého 2

◆ Offscreen program – hudba
a divadlo music and theatre

- 15 Hudební stan za DKO (Music Tent behind DKO) Tolstého 2
- 5 Noční scéna DKO, mezipatro DKO (DKO Night Beats, DKO Mezzanine) Tolstého 2

◆ Offscreen program – výstavy
Offscreen exhibitions

- 14 Jan Krtička: Jihlavské transformátory Komenského 10
- 4 Nikon: Něha Himaláje Masarykovo náměstí
- 15 Island. Po stopách misionářů Kostel sv. Ignáce z Loyoly, Masarykovo náměstí 110
- 5 Výstava soutěže o Nejlepší dokumentární knihu 2023 (Exhibition of Books Nominated for Best Documentary Book) DKO Tolstého 2
- 8 VACHEK a jeho filmové centrum v Tišnově aneb Via Lucis posmrtným životem Horácké divadlo, Komenského 22

■ Festivalové stany, stánky a kavárny
Festival Tents, Stands & Cafés

- 5 Festivalové náměstí – zóna občerstvení před DKO (Festival Square – Food and Refreshments Zone in Front of DKO) Tolstého 2
- 5 DKO DocuBar Tolstého 2
- 15 Hudobní stan za DKO (Music Tent behind DKO)
- 8 Divadelní kavárna (Horácké Theater Café) Komenského 22
- 11 Café Fond Tolstého 16
- 6 Stánek Na prkně Jana Masaryka 20

■ Festivalová místa Festival spots

- 16 Art Coffee Věžní 6
- 17 Babu Coffee Divadelní 4929/17
- 18 BAU BAU bistro & café Benešova 29
- 19 Beertime Pivnice malých pivovarů Mrštíkova 10
- 20 Bistro na tří tečky Bezručova 7
- 21 Cafe Tuzex Masarykovo náměstí 37
- 22 Cafè Stella Palackého 1641/43
- 23 Čajovna Kuba & Pařížel Brněnská 8
- 24 Cukrárna U brány Matky Boží 37
- 25 Cukrárna Penzionu Dena Fibichova 4731/28
- 26 Hostinec U rybníka Pávovská 3107/21
- 27 Kavárna Buková Buková 55/1
- 28 Kavárna Muzeum Masarykovo nám. 55
- 29 Kavárna na rohu Věžní 16
- 30 Mamma Mia Caffe Havířská 15
- 31 Manolo Café Vrchlického 25
- 32 Mint Market Masarykovo náměstí (pouze 27.10. a 28.10., only on October 27 and 28)
- 33 Nasypáný čaj Husova 8
- 34 Nový prostor Tolstého 2
- 35 Pekárna Veselo Husova 46
- 36 Pivovarská restaurace Vrchlického 2
- 37 Pizza Family Farm 74/3
- 38 Pizza Rosa Matky Boží 31
- 39 Pizza Per Tutti Palackého 51
- 40 Pizzerie Venezia Benešova 13
- 41 Restaurant Dělnický dům Žižkova 15
- 42 Restaurace Gambrinus Street Žižková 22
- 43 saunaBar Březinova 144

Více tipů na jihlavské podniky najdete na: www.dojihlavy.cz/gastro
(For more tips from Jihlava visit: www.en.dojihlavy.cz/gastro)

Ochutnejte naše festivalové jídlo ve stánčích U Dvou Přátel a MadCAT. (Taste our festival food at food stands U Dvou Přátel a MadCAT).

Mezi festivalovými mísťmi se můžete přesouvat na kolech nextbike. Stáhněte si aplikaci nextbike a mezi vyznačenými stanicemi můžete jezdit do 30 minut zdarma. (You can move between festival venues on nextbike bikes. Download the nextbike app and you can ride between the marked stations for free within 30 minutes.)



SU.DOKU

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					4		2
	2			1			6
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JÍZDNÍ ŘÁD SHUTTLE BUS

DKO → HOTEL TŘI VĚŽÍČKY		
ÚTERÝ Tuesday 24	STŘEDA Wednesday 25	NEDĚLE Sunday 29
15:00 → 15:20	10:20 → 10:40	10:00 → 10:20
23:00 → 23:20	12:20 → 12:40	
1:00 → 1:20	14:20 → 14:40	
	17:20 → 17:40	
	22:20 → 22:40	
	0:20 → 0:40	
	1:20 → 1:40	
	3:20 → 3:40	

HOTEL TŘI VĚŽÍČKY → DKO		
ÚTERÝ Tuesday 24	STŘEDA Wednesday 25	NEDĚLE Sunday 29
17:30 → 17:50	8:50 → 9:10	8:50 → 9:10
23:30 → 23:50	10:50 → 11:10	11:30 → 11:50
	13:10 → 13:30	
	18:00 → 18:20	
	22:50 → 23:10	

DKO → ZÁMECKÝ HOTEL TŘEŠŤ → INTERNÁT TŘEŠŤ		

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24.10.

ÚTERÝ, STŘEDA, ČTVRTEK TUESDAY, WEDNESDAY, THURSDAY PROGRAM 27. MFDF JI.HLAVA PROGRAMME OF THE 27TH JI.HLAVA IDFF

14	15	16	17	18	19	20	21	22	23	0
Kino DKO II DKO II Cinema						Slavnostní zahájení Opening Ceremony 60' Vstup na pozvánku Admission with invite only en en cz	Tady Havel, slyšíte mě? Havel Speaking, Can You Hear Me? [cz, en, de] 86' en			
Kino Dukla Reform Dukla Cinema Reform	Pro moje máma miluje Russella Crowea Why My Mum Loves Russell Crowe [nl] 26' en Kristina sr 90' en	Oficiální film Olympijských her v Tokiu 2020 – strana A Official Film of the Olympic Games Tokyo 2020 Side A [jp, en] 119' en cz en	Republika soudců Republic of Judges [por] 100' en							
Kino Dukla Edison Dukla Cinema Edison		Kde je pravda? Where's the Truth? [cz] 57'								
DIOD						Kde chybí Bůh Where God Is Not [per] 112' en	100 ročních období 100 Seasons [swe, fr, en] 104' en			
Horácké divadlo Velká scéna Horácké Theatre Main Stage	ÚPLNÁ RODINA WHOLE FAMILY [ro] 23' en Poznámky z ovčína Notes From Sheepland [en] 71'	BULLUNKUL 30' en cz Atriklův ve světě opravdových mužů Atrikl in the Land of Real Men [kg] 65' en cz	Třetí konec hole The Third End of the Stick [sk, cz, rom] 88' sk en							
Inspirační fórum Inspiration Forum		Poklad lokálních surovin A Treasure Trove of Local Ingredients cz	Udržitelná kuchařská show Sustainable Cooking Show cz							
Ji.hlava dětem Ji.hlava for Kids		Minikino VYPRÁVNÍ Jou zvířátka opravdu jiná než my?	VEČERNÍCKY							

Až do 12. 11. 2023 od skončení festivalu budou mít na území ČR návštěvníci* ce s akreditací možnost zhlédnout část filmů na našem webu online.

Můžete se těšit také na řadu rozhovorů či reportáž z festivalu, chybět nebudou ani záznamy z Inspiračního fóra.

Stačí se přihlásit do svého osobního účtu na webu [ji-hlava.cz](#).

29.10.—12.11.2023

Ji.hlava online

All visitors with accreditation will be able to watch some of the films online on our website 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 recordings from the Inspiration Forum.

Just log in to your personal account on the website [ji-hlava.com](#).

25.10.

9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	0	
Kino DKO I DKO I Cinema	Průhledná bytost: Pavel Koutecký – blok filmů Translucent Being: Pavel Koutecký – block of films [cz] 108'				Její kousek modrého nebe Her Plot of Blue Sky [ar, en] 22' en Rehab (jako rehabilitace) Rehab (from rehab) [en, it, fr, de] 86' en			Tady Havel, slyšíte mě? Havel Speaking, Can You Hear Me? [cz, en, de] 86' en cz		Olympijský mezičas Olympic Halftime [en, ch, fr, cz, jp] 77' cz		Nejkrásnější kout na šířem světě The Most Beautiful Corner in the World [sk, uk] 25' en sk Pocháček Bedwetter [cz] 61' en				
Kino DKO II DKO II Cinema	Mládí (jaro) YOUTH (SPRING) [ch] 212' en				Aurélia Steiner (Melbourne, Vancouver) [fr] 87' en			Pickapeři Pick-up Artists [cz] 14' Milan Kruml: Jídlo, sport a obrázovka Milan Kruml: Food, sport and screen [cz] 60'		Československý filmový fejeton – blok 1 Czechoslovak Film Feuilleton – block 1 [ch, shg] 14' en		Šangajská karantopie Shanghai Quarantopia [ch, shg] 14' en Absolutní důvěra Total Trust [ch, en] 97' en				
Kino Dukla Reform Dukla Cinema Reform	Rosinha a další divoká zvířata Rosinha and Other Wild Animals [por] 101' en				Láska mikroskopická Microscopic Love [fr, de] 13' en Věčná paměť The Eternal Memory [sp] 85' en			Masterclass: Naomi Kawase [cz, jp] 90' en		La Reine [fr, en] 61' cz en		Temná komora Darkroom [tur] 14' en Taxibol [en, sp] 50' en				
Kino Dukla Edison Dukla Cinema Edison	První světla – blok 1 First Lights – block 1 [pl, fr, en, fl] 90' en				První světla – blok 2 First Lights – block 2 [en, cz] 68' cz en			Poznámky z ovčína Notes From Sheepland [en] 71'		Mezi revolucemi Between Revolutions [ro, far] 70' en		Jeden z tisíců kopů ONE OF THE THOUSAND HILLS [fr, kinyarwanda] 80' en				
DIOD	Fascinations – blok 1 Fascinations – block 1 [ar, vie, en] 42' en				CAN a já CAN and Me [de, en] 85' en			If I Ever Lose My Eyes [cz, fr] 62' cz		Fascinace: UI – blok 1 Fascinations: AI – block 1 [cz, en] 32' fr en		Zaprášený virb a ostrov Dusty Snare and Islands [kor] 51' en				
Horácké divadlo Velká scéna Horácké Theatre Main Stage	Klimatický deník Climate Diary [gr, en] 16' en Mocná Afrin: V čase záplav MIGHTY AFRIN: in the time of floods [beng] 92' en				Feminism WTF Feminism WTF [de, en] 96' en cz			Anita ztracená ve zprávách Anita, Lost in the News [kur] 15' en cz Unosci rukojimich The Hostage Takers [dk, en] 86' en cz		Osamělé duby Lonely Oaks [de] 102' en cz		Utěš vodu Still the Water [up] 110' en cz en				
Industry Hub									Czech Joy in the Spotlight Presentation of New Films [en]							
Inspiraci fórum Inspiration Forum	Inspiraci jóga Inspirational Yoga cz	Setkání s hvězdami Meeting With Stars cz	My, co jsme trávou vesmíru... We Who Are the Grass of the Universe... cz en		Kolonialita v kosmu Coloniality in Space cz en			Po Remkovi After Remek cz		Je to proces It's a Process cz en						
Ji.hlava dětem Ji.hlava for Kids	Rozvíjí pro celou rodinu DRAMAŘÁK Přšt, o tom se nemluví... (4-6 let)	DRAMAŘÁK Přšt, o tom se nemluví... (7-10 let)	DIVADLO Pěstujeme příběhy: Betonová sulkň	WORKSHOP & ČTENÍ Knihu pocitů s Ester Starou	HUDBA & WORKSHOP Dubnička-Lahoda: Normálně nezpívám	VYPRÁVNÍ Jhou zvířátka opravdu jiná než my?	VEČERNÍCKY									
Ji.hlava Vibes									Zahájení Vibes							

26.10.

ČTVRTEK THURSDAY				11:00–12:00	13:00–14:15	14:30–15:45	16:00–17:30	17:30–19:00
Kino DKO III Malá scéna DKO III Small Stage	KONFERENCE O ETICE V DOKUMENTÁRNÍM FILMU Dokument doby: Jak zpříjemnit nepříjemné CONFERENCE ON ETHICS IN DOCUMENTARY FILMMAKING Documentaries of Time: How to Make the Absent Present	Keynote: The Compilation Film H/G: Michael Renov [cz, en]	Akademický panel: Ethick kontexty práce s nepůvodním materiálem Academic perspective: Ethical Contexts of Archives and Found Footage H/G: Andrea Slováková, Jan Gogola ml., Mário Homolka, Matěj Strnad Mod.: Jan Motal [cz, en]	Masterclass: Portrétovat karneval dějin Masterclass: Portraying the Carnival of History H/G: Sergei Loznitsa [cz, en]	Filmařský panel: Prosveřtování stínů všednosti a intimity Professional Perspective: Illuminating the Shadows of Everyday Life and Intimacy H/G: Peter Forgács, Lucie Králová Mod.: Andrea Slováková [cz, en]	Nová média: Invaze on-line New Media: The On-line Invasion H/G: Anna Kryvenko, Zdeněk Chaloupka, Monika Hanych Mod.: Vojtěch Boháč [cz, en]		

27.10.

[en] JAZYK Language [en cz] TITULKY Subtitles <en><cz> TLUMOČENÍ Translation TLUMOČENÍ DO ČEŠTINY I ANGLIČTINY Translation into Czech and English

	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	0
Kino DKO I DKO I Cinema		Další profil <i>The Other Profile</i> [fr, lin] 82' en	Sedm zim v Teheránu <i>Seven Winters in Tehran</i> [far] 97' cz	Následnice <i>Heiresses</i> [sp, en] 18' en	Vyčíchaná pravda české justice <i>Scented Truth of the Czech Justice</i> [cz] 90'											
Kino DKO III Malá scéna DKO III Small Stage		Rozhlasové dokumenty současných filmářů <i>Radio documentaries by contemporary filmmakers</i> [cz]	Radiožurnál: Kutnohorská sekta <i>The Kutná Hora sect</i> [cz]	Od bratří Mašínů k majoru Zemanovi <i>From the Mašín Brothers to Major Zeman</i> [cz]	Radio Wave: Přežij <i>Survive</i> [cz]	Radiožurnál: Investigace ve veřejném zájmu <i>Investigating in the public interest</i> [cz]										
Kino Dukla Reform Dukla Cinema Reform		Průhledná bytosť: Václav Táborský <i>Translucent Being: Václav Táborský</i> [cz] 83'	Masterclass: Béla Tarr [en] 60' cz	Werckmeisterovy harmonie <i>Werckmeister Harmonies</i> [hu] 145' en <cz>	Kamión <i>The Lorry</i> [fr] 76' en <cz>	Muž v černém <i>Man in Black</i> [ch] 60' en <cz>	Žena od Gangy <i>Woman of the Ganges</i> [fr] 84' cz									
Kino Dukla Edison Dukla Cinema Edison		První světla – ENS Louis Lumière <i>First Lights – ENS Louis Lumière</i> [fr, en, mix] 79' en	Modlitba za Armagedon <i>Praying for Armagedon</i> [en, heb, ar] 96' en	Orlando aneb Něco málo z historie střední třídy <i>Orlando – or a Little History of the Middle Class</i> [de] 42' en	Bergen: Město na západ od rozumu <i>Bergen – A City West of Reason</i> [no] 76' en	Mocná Afrin: V čase záplav <i>MIGHTY AFRIN: in the time of floods</i> [ben] 92' en	Únosci rukojníků <i>The Hostage Takers</i> [dk, en] 86' en									
DIOD		Na druhou stranu <i>ACROSS</i> [it] 77' en	První světla – blok 5 <i>First Lights – block 5</i> [cz, en, hu] 71' en	Pavel Klusák: Afrofuturismus, hudba, film <i>Pavel Klusák: Afrofuturism, Music and Film</i> [cz] 90'	Fascinace: UI – blok 2 <i>Fascinations: AI – block 2</i> [en, de] 80' en cz	Domov <i>Homeward</i> [ru] 11' en cz	Černočerná tma <i>Pitch Black</i> [en] 17' Pochcánek <i>Bedwetter</i> [cz] 61' en									
Horácké divadlo Velká scéna Horácké Theatre Main Stage		Čisté A <i>Brilliant A</i> [en, kor] 17' en <cz>	Poznámky z Eremocénu <i>Notes from Eremocene</i> [sk, en] 78' en <cz> <en>	Naše tělo <i>Our Body</i> [fr] 168' en <cz>		Sestry z kourové sauny <i>SMOKE SAUNA SISTERHOOD</i> [est, seto, vörö] 89' cz <en>	Tady Havel, slyšíte mě? <i>Havel Speaking, Can You Hear Me?</i> [cz, en, de] 86' en cz									
Horácké divadlo Malá scéna Horácké Theatre Small Stage		Byznys s nadějí <i>A Hopeful Business</i> [cz] 26'	Reprodukce 2.0 <i>Reproduction 2.0</i> [cz] 52'	Radost z myšlení <i>The Joy of Thinking</i> [cz] 52'	Emma v oblacích <i>Emma in the Sky</i> [cz] 52'	Děti bouře <i>Storm Children</i> [cz] 52' en	Všichni lidé budou bratři <i>All Men Become Brothers</i> [cz, sk, it, ru] 116' en cz									
Inspiraci fórum Inspiration Forum	Inspiraci joga Inspirational Yoga <cz>	Reálné možnosti AI <i>The Real Possibilities of AI</i> <cz>	Umělá inteligence ve službách kapitalismu <i>Artificial Intelligence in the Service of Capitalism</i> <cz> <en>	Práce za časů AI <i>Work in the Days of AI</i> <cz> <en>	EU vs. AI <i>EU vs. AI</i> <cz> <en>	Jak se dělá umělá inteligence <i>How Artificial Intelligence is Made</i> <cz>										
Ji.hlava dětem Ji.hlava for Kids	Rozvídka pro celou rodinu	WORKSHOP Filmový laboratoř	Placková patrola aneb vyrob si placku* placákal	DIVADLO De Facto Mimo: Zelené prasátko	PROJEKCE & WORKSHOP Ozvěny Malých vizí: Nejmladší filmáři nejmladším divákům	SLAM POETRY & WORKSHOP Tasemnice hledá byt	VEČERNÍKY									
Ji.hlava Vibes		Vibes Film Guide / setkání s filmáři IF Vibes	Pofel s umělou inteligencí by Aignos / IF Vibes	Workshop digitálních her												
	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	0

29.10.

[en] JAZYK Language en cz TITULKY Subtitles <en><cz> TLUMOČENÍ Translation ☰ TLUMOČENÍ DO ČEŠTINY I ANGLIČTINY Translation into Czech and English

	9	10	11	12	13	14	15	16	17	18	19					
Kino DKO I DKO I Cinema		Vítězné filmy Opus Bonum <i>Winners Opus Bonum</i>		Vítězné filmy Svědectví <i>Winners Testimonies</i>	Vítězné filmy Česká radost <i>Winners Czech Joy</i>	Vítězné filmy Česká radost <i>Winners Czech Joy</i>										
Kino DKO II DKO II Cinema		Qirim <i>Crimea</i> [uk] 10' en <en>	Světlaphobia <i>Photophobia</i> [uk, rú] 71' cz <en>	Oj, to byl boj! <i>Oh, What a Struggle It Was!</i> [cz] 7'	Smrt města <i>Death of the City</i> [por, cre] 145' en	Jiříkovo vidění <i>The World According to My Dad</i> [cz, en] 77' en cz										
Kino Dukla Reform Dukla Cinema Reform		Zatímco zelená tráva roste <i>While the Green Grass Grows</i> [en, de] 166' en	Caesarea <i>Caesarea</i> [fr] 11'	BLIX NOT BOMBS <i>The Sadness of Anthropocene</i> [en, swe, cz] 85' en cz	Smutek antropocénu <i>The Sadness of Anthropocene</i> [cz] 9' en	Tělo-duše-pacient <i>Body-Soul-Patient</i> [cz] 23' en	Moje nová tvář <i>Is There Any Place For Me, Please?</i> [cz, en] 77' en cz									
Kino Dukla Edison Dukla Cinema Edison		Feminismus WTF <i>Feminism WTF</i> [de, en] 96' en	Generace černých hlav <i>Coconut Head Generation</i> [en, fr, yoruba, pidgin] 89' en	Plovoucí lesy <i>Drifting Woods</i> [dk, swe, en] 100' en	Projekt 02 <i>Project 02</i> [en] 66'											
DIOD		FAMU uvádí: 1. ročník KDT <i>FAMU Presents: First Class Department of Documentary</i> [cz, uk, ru] 86' uk cz	Brno-Zábradlí <i>Brno-Railings</i> [no dialogue] 9' en cz	Poznámky z Eremocénu <i>Notes from Eremocene</i> [sk, en] 78' en	Mezi <i>In Between</i> [cz, en, vie] 5' en cz	Dream Steam <i>Dream Steam</i> [oz] 40' en	O Baripen – Odkaz Eleny Lackovej O Baripen <i>Lackovej O Baripen</i> [sk, cz, rom] 52' en cz	Vězení dějin <i>The Prison of History</i> [cz] 92'								
Horácké divadlo Velká scéna Horácké Theatre Main Stage		Vítězné filmy <i>Winners</i>	Vítězné filmy <i>Winners</i>	Vítězné filmy <i>Winners</i>	Vítězné filmy <i>Winners</i>											
Horácké divadlo Malá scéna Horácké Theatre Small Stage		Stop Time <i>Put the Light On, so We Can See</i> [cz, en, jp] 93' en	Rozsvít světo, at je vidět <i>Put the Light On, so We Can See</i> [cz, en, jp] 93' en	Všichni lidé budou bratři <i>All Men Become Brothers</i> [cz, sk, it, ru] 116' en cz												
Inspiraci fórum Inspiration Forum		Jak společně utvářet svět, kde se dobré žije? <i>How to Create a World Together Where Life is Good?</i> <cz> <en>														
Ji.hlava dětem Ji.hlava for Kids	Rozvídka pro celou rodinu	Premiéra dokumentu Filmařského workshopu <i>Prážský filmový kufr uvádí: Nej doku roku</i>	PROJEKCE PROJEKCE, DEBATA <i>Mocný zvuk</i>	KLAUNIÁDA, PROJEKCE, DEBATA <i>Mocný zvuk</i>	HUDBA Panpelíšky: <i>Plevél, který nevytrhl!</i>											
Ji.hlava Vibes		Kimchi workshop + debata s Food Not Bombs														
	9	10	11	12	13	14	15	16	17	18	19					

VR KINO BLOKY VR CINEMA BLOCKS

VR KINO BLOK I. VR Cinema Block I. 24. 10. 16:00 25.–28. 10. 11:00, 16:00 29. 10. 11:00	VR INSTALACE VR Installations 24. 10. 16:00–21:00 25.–28. 10. 10:00–21:00 29. 10. 10:00–17:00
Jmenovala se Gisberta, Her Name Was Gisberta, Sérgio Galvão Roxo / Portugal, Brazil, 2023, 31' [por, en] en	VR ZONE Chroma 11, Tsang Tsui-Shan / Hong Kong, 2022, 30' [en, can] Missing Pictures: Naomi Kawase, Clément Deneux / France, United Kingdom, Taiwan, South Korea, Luxembourg, 2022, 14' [en, fr, de, ko, ch] en
VR KINO BLOK II. VR Cinema Block II. 24. 10. 17:00 25.–28. 10. 12:00, 17:00 29. 10. 12:00	Fukushima – Když tu byl domov, Fukushima – The Home That Once Was, Tim Wright, Kohei Okada / Finland, Denmark, 2023, 20' [jp] en
Muž, který nemohl odejít, The Man Who Couldn't Leave, Singing Chen / Taiwan, 2022, 35' [tw, ch] en	LIDSKE HOUSE, HUMAN VIOLINS, Ioana Mischie / Romania, France, 2023, 19' [No Dialogue] en
Minichov 1972, Munich 72, Matthias Leitner, Eva Deinert / Germany, 2022, 20' [de, en] en	Mnichov 1972, Munich 72, Matthias Leitner, Eva Deinert / Germany, 2022, 20' [de, en] en
VR KINO BLOK III. VR Cinema Block III. 24. 10. 18:00 25.–28. 10. 13:00, 18:00 29. 10. 14:00	Pilot 11. září, Pilot 9/11, Norman Leto / Poland, 2023, 20' [en]
Uhelná / Turów, Viktor Švolík / Czech Republic, 2022, 11' [No Dialogue] Namibská půda – VR, Christian Zipfel / Germany, 2023, 29' [en, khoe] en	JFK Memento, Chloé Rocheureil / France, United States, 2023, 17' [en]
Vzala jsem si smrtící dávku bylinek, I Took a Lethal Dose of Herbs, Yvette Granata / United States, 2023, 19' [en]	Martin Luther King: Now Is The Time, Limbert Fabian / United States, 2023, 20' [en]
VR KINO BLOK IV. VR Cinema Block IV. 24. 10. 19:00 25.–28. 10. 14:00, 19:00 29. 10. 15:00	Proud, Flow VR, Adriaan Lokmaan / Netherlands, France, 2023, 15' [No Dialogue] Vynořit se, Surfacing, Rossella Schillaci / Italy, Portugal, 2022, 20' [it] en
PROGRAM KINA MÁJ – TŘEŠŤ Máj Cinema Programme	
ST WED 25. 10. 19:30	Tady Havel, slyšíte mě? Havel Speaking, Can You Hear Me? [cz, en, de] 86' en cz
ČT THU 26. 10. 19:30	Olympijský mezičas Olympic Halftime [en, ch, fr, cz, jp] 77' cz
PÁ FRI 27. 10. 17:00	Hrad nevědomosti, Castle of Unknown, Damian Thorn-Hauswirth / United States, 2022, 6' [en]
Pochcánek Bedwetter [cz] 61' en	BEZUTĚSENÉ, COMFORTLESS, Gina Kim / South Korea, United States, 2023, 15' [en] en
SO SAT 28. 10. 19:30	Vy níčete, My tvoríme, You Destroy. We Create, Gayatri Parameswaran, Felix Gaedtke / Germany, Ukraine, United States, 2022, 25' [uk] en

	ÚT TUE 24	ST WED 25	ČT THU 26	PÁ FRI 27	SO SAT 28	NE SUN 29
Hudební stan <i>Music Tent</i>		19:00: Falešní přátelé obyčejných lidí ● 22:30 Dekadentní divadlo Beruška ● 00:00 Arleta & Tereza: Arterego Radia 1 ●	20:00 Faamu ● 23:00 Amelie Siba ● 00:00 Haru ● 01:30 Jarkko Räsänen ●	14:00–19:00 Sítotiskový workshop s KZW ● 20:00 Faamu ● 22:30 Metastavy ● 00:00 Polyester ●	14:00–19:00 Sítotiskový workshop s KZW ● 16:00 Vyhonit dábla ● 22:00 Wedehn & Zzai ● 23:00 mat213 ● 00:00 TK27 (dj set) ●	
Noční scéna DKO <i>DKO Night Beats</i>	00:00–02:00 Madelaine ● 02:00–04:00 Wetchy ●	00:00–02:00 Thomas Verden ● 02:00–04:00 NCOL ●	00:00–04:00 Kohl&Ben ●	00:00–02:00 Radio Wave ft. Vltava: Never Sol ● 02:00–04:00 Radio Wave ft. Vltava: LILITH ●	00:00–04:00 Tasya B2B NEW MAGIC MEDIA ●	
Game Zone	16:00–21:00	10:00–21:00	10:00–21:00	10:00–21:00	10:00–21:00	10:00–17:00
VR Zone	16:00–21:00	10:00–21:00	10:00–21:00	10:00–21:00	10:00–21:00	10:00–17:00
Audio scéna Českého rozhlasu <i>Czech Radio Audioscene</i>				10:00–12:00 Vítězné rozhlasové dokumenty z Prix Bohemia Radio 2023 ● 13:30–14:30 Audio dokument v podcastové době ● 15:00–16:00 RozhlaSTO! Momentky z pozoruhodné rozhlasové historie ● 17:00–18:00 ArtCafé hudebníka Davida Pomahače ● 18:30–19:30 iRozhlas.cz: Ověřovna ●	10:00–12:00 Rezhlasové doku- menty současných filmářů ● 13:30–14:30 Radiožurnál: Kutnohorská sekta ● 15:00–16:00 Od bratří Mašinů k majoru Zemanovi ● 16:30–17:30 Radio Wave: Přejí 18:30–20:00 Radiožurnál: Investigace ve veřejném zájmu ●	
Výstavy <i>Exhibitions</i>	Jan Krtička: Jihlavské transformátory ● (OGV I / 10:00–18:00) Nikon: Něha Himaláje ● (Masarykovo Náměstí) Island. Po stopách misionářů ● (Kostel sv. Ignáce z Loyoly) VACHEK a jeho filmové centrum v Tišnově aneb Via Lucis posmrtným životem (Horácké divadlo)					

● Živá hudba Live music ● Divadlo Theatre ● DJ ● Mluvené slovo/přednáška Spoken word ● Další doprovodný program Other accompanying programme

FILMOVÉ BLOKY FILM BLOCKS

PRVNÍ SVĚTLA – blok 1

First Lights – block 1

25. 10. | 9:30 | Dukla Cinema – Edison

Nedvojako, Non Duality, Tomasz Węgorzewski / Poland, 2023, 25' [Polish] [en](#)*Oboustranný*, Reversible, Inshallah Montero / Belgium, Portugal, Hungary, 2022, 14' [French, English] [en](#)*Hrst hliny*, Handful of Dirt, Izabela Zubrycka / Poland, 2023, 13' [Polish] [en](#)*Prach je velryba i slunečním svitem*, Dust is a whale, is sunlight, María Casas Castillo / Belgium, Hungary, Portugal, 2023, 21' [English] [en](#)*Pád*, Falling, Anna Gyimesi / Hungary, Belgium, Portugal, 2023, 17' [Flemish] [en](#)

PRŮHLEDNÁ BYTOST: PAVEL KOUTECKÝ – blok filmů

Translucent Being: Pavel Koutecký – block of films

25. 10. | 10:00 | DOKO I Cinema

O sportovci, Sportsman, Pavel Koutecký / Czech Republic, 1994, 11' [Czech]*Drahý mistře*, Dear master, Pavel Koutecký / Czech Republic, 1996, 60' [Czech]*Vždyť přece létat je tak snadné*, After all, it's so easy to fly, Pavel Koutecký / Czechoslovakia, 1978, 12' [Czech]*Občan Havel*, Citizen Havel, Pavel Koutecký / Czech Republic, 2007, 122' [Czech, Slovak] [en](#)

FASCINACE – blok 1

Fascinations – block 1

25. 10. | 10:00 | DIOD

Ptáci změnili jména a svět se proměnil v led, The Birds Changed Names and the World Turned Into Ice, Mauricio Monterrubio / Mexico, Norway, 2022, 10' [Arabic, Vietnamese, English] [en](#)*Silueta*, Silhouette, Yoshiki Nishimura / Japan, 2023, 7' [No Dialogue]*pomíjivý nsw*, evanescent nsw, yann beauvais / France, Brazil, 2023, 8' [No Dialogue]*Pod fetišistickým nebem*, Under the Sky of Fetishes, Caroline Déodat / France, Mauritius, 2023, 17' [No Dialogue] [en](#)

PRVNÍ SVĚTLA – blok 2

First Lights – block 2

25. 10. | 12:30 | Dukla Cinema – Edison

Dancing in the Light, Julie Petriková / Czech Republic, 2023, 29' [English] [cz](#)*O plotech a lidech*, Of Fences and Men, Petr Michal / Czech Republic, 2023, 12' [No Dialogue]12121, Olga Srstková / Czech Republic, 2023, 27' [Czech] [en](#)

FASCINACE: UI – blok 1

Fascinations: AI – block 1

25. 10. | 19:30 | DIOD

Komunité o vyzbrojení obličeje: Buzerantská tvář, Facial Weaponization Communiqué: Fag Face, Zach Blas / United States, 2012, 8' [English]*Steve nenavídí ryby*, Steve Hates Fish, John Smith / United Kingdom, 2015, 5' [No Dialogue] [en](#)*Umělec ve stroji*, The Artist in the Machine, Claudia Larcher / Austria, 2022, 3' [No Dialogue]*SYLLA:ISDLY*, PHILTH HAUS / Netherlands, 2022, 10' [English]*Supertelevize*, Supertelevision, Jarkko Räsänen / Finland, 2022, 3' [No Dialogue]*Gott navázdy – prolog*, Gott Forever – Prologue, Aleš Vrzák / Czech Republic, 2023, 2' [Czech]

ČESKOSLOVENSKÝ FILMOVÝ FEJETON – blok 1

Czechoslovak Film Feuilleton – block 1

25. 10. | 20:00 | DKO II Cinema

Zaječí hony, Hare Hunt, Miro Bernat / Czechoslovakia, 1960, 20' [Czech]*Václavské náměstí*, Wenceslas Square, Václavský

Táborský / Czechoslovakia, 1961, 12' [Czech]

Neděle na Hluboké, A Sunday in Hluboká, Jiří Papoušek / Czechoslovakia, 1963, 13' [Czech]

Dívna pohádky, Stranger Tale, Jaroslav Šík / Czechoslovakia, 1963, 12' [Czech]*Ztratil se pěši člověk*, A Pedestrian Missing, František Papoušek / Czechoslovakia, 1964, 8' [Czech]*Dovolená*, Holiday, Václav Táborský / Czechoslovakia, 1963, 8' [Czech]

FASCINACE – blok 2

Fascinations – block 2

26. 10. | 10:00 | DIOD

Sluneční poledne, Solar Noon, Fredj Moussa / Tunisia, France, 2022, 11' [Ancient Greek, English] [en](#)*Sojka, modrásek a drůžek*, Bobble, Fairy and Thrush, Karel Döing / United Kingdom, 2022, 3' [No Dialogue]*1029 Rekviem*, 1029 REQUIEM, Myun Yi / South Korea, 2023, 4' [No Dialogue]*HYLO-VISION-PLUS. Verze 2*, HYLO-VISION-PLUS. Version 2, Dietmar Brehm / Austria, 2023, 6' [No Dialogue]*FASCINACE: EXPRMNTL.CZ – blok 1**Fascinations: Exprmntl.cz – block 1*

26. 10. | 15:00 | DIOD

The Commodity Catalogue, Zbyněk Baladrán / Czech Republic, 2023, 14' [English] [cz](#)*vrána a vejce*, The crow and the egg, Roberta Fehérková, Nela Kollertová / Czech Republic, 2023, 2' [Czech]*Mrvíčka*, Carrot, Lenka Tam Nguyen / Czech Republic, Vietnam, 2023, 2' [Vietnamese] [en](#)*PROMÍN*, FORGIVE ME, Tereza Chovancová / Czech Republic, 2023, 2' [Czech] [en](#)*Napětí*, Tension, Adéla Mitová / Czech Republic, 2023, 5' [No Dialogue]*Dělohy a mozký (Hm..fantasy)*, Wombs & Brains (Hm..fantasy), Lucie Rosenfeldová / Czech Republic, 2022, 9' [Czech] [en](#)*Naléhající myšlenka*, Pressing Thought, Anna Huská / Czech Republic, 2023, 3' [No Dialogue]*Pelví Chain*, Marie-Anne Sulc / Czech Republic, 2023, 7' [Czech] [en](#)*Kamenolom*, Quarry, Josef Švejda / Czech Republic, 2023, 8' [Czech] [en](#)*Perplexity*, Franz Milec / Czech Republic, Italy, 2023, 5' [English] [en](#)*Was ist Kunst?*, Vladimír Turner / Czech Republic, 2023, 15' [Serbo-Croatian, Czech] [cz](#) [en](#)

DOKUMENT BRATŘÍ MÉLIÈSOVÝCH: GASTON MÉLIÈS

The Méliès Brothers' Documentary

Film: Gaston Méliès

26. 10. | 15:00 | Dukla Cinema – Edison

Konstanta – rozlučka s bytem, Constant – an Homage to the Apartment, Paola Čurinová / Slovakia, Germany, 2022, 16' [Slovak] [en](#)*VALE TUDO*, Tereza Smetanová / Slovakia, 2023, 38' [Slovak] [en](#)*Dialogy*, Dialogues, Peter Podolský / Slovakia, 2023, 35' [No Dialogue]

PRVNÍ SVĚTLA – blok 3

First Lights – block 3

27. 10. | 9:30 | Dukla Cinema – Edison

Konstanta – rozlučka s bytem, Constant – an Homage to the Apartment, Paola Čurinová / Slovakia, Germany, 2022, 16' [Slovak] [en](#)*VALE TUDO*, Tereza Smetanová / Slovakia, 2023, 38' [Slovak] [en](#)*Dialogy*, Dialogues, Peter Podolský / Slovakia, 2023, 35' [No Dialogue]

ČESKOSLOVENSKÝ FILMOVÝ FEJETON – blok 3

Czechoslovak Film Feuilleton – block 3

27. 10. | 10:00 | DIOD

Ty nás slone, Hey You, Our Elephant, Václav Táborský / Czechoslovakia, 1963, 9' [Czech] [en](#)*Co divák nevidí*, What the Viewer Can't See, Kuba Jureček / Czechoslovakia, 1964, 12' [Czech]*Zablouděné město*, Mud Covered City, Václav Táborský / Czechoslovakia, 1963, 8' [Czech] [en](#)*Národnost dětská*, Citizenship: Child, Radúz Činčera / Czechoslovakia, 1965, 23' [Czech] [en](#)*Vůn benzínu*, The Smell of Petrol, Jiří Papoušek / Czechoslovakia, 1963, 17' [Czech] [en](#)*Jeden a jedna jsou dva*, One Plus One Is Two, Václav Táborský / Czechoslovakia, 1965, 10' [Czech] [en](#)

PRVNÍ SVĚTLA – blok 4

First Lights – block 4

27. 10. | 12:30 | Dukla Cinema – Edison

Sekáč, The Scyther, Mikoláš Arsenjev / Czech Republic, 2023, 27' [Czech] [en](#)*Chut pomeranče*, The Taste of Orange, Minami Izuka / Czech Republic, 2023, 25' [Vietnamese, Czech] [en](#)*Odhalený Kanaka*, Unmasked by a Kanaka, Gaston Méliès / French Polynesia, United States, 1912, 7' [Silent] [fr](#)*Ucteví své tělo*, Worship the Body, Simone Egarter / Czech Republic,

OPUS BONUM

DÁLKY

DISTANCES

Matej Bobrik, Poland, 2023, Polish, Nepali, 84'

- Časoběrný portrét nepálské rodiny žijící ve Varšavě přiblžuje každodenní strast jejich členů a poukazuje na problémy, s nimiž se imigranti a imigrantky v Evropě potýkají.
- A time-lapse portrait of a Nepali family living in Warsaw brings to light the daily woes of its members and highlights the problems faced by immigrants in Europe.

Chybění

You Will Never See It All

Štěpán Pech, Czech Republic, Slovakia, 2023, Czech, English, Slovak, 80'

- V originálním dokumentárním portrétu o Jánovi Mančuškově se režisér společně s dětmi tohoto renomovaného konceptuálního umělce vydává na cestu, jež si klade za cíl zaplnit četné mezery, kterých se v souvislosti s bledoucí vzpomínkou na jeho osobnost objevuje čím dál tím více.
- In this original documentary portrait of Ján Mančuška, the director, together with the children of this renowned conceptual artist, embarks on a journey that aims to fill in the numerous gaps that are increasingly appearing in connection with the fading memory of his personality.

Král Uhel

King Coal

Elaine McMillion Sheldon, United States, 2023, English, 79'

- Autorský dokument je působivou mozaikou, v níž se prolínají myt, minulost i současnost, ale i poetickým zamýšlením nad oblastí Apalačského pohoří a jeho průměnou.
- The film is a compelling mosaic of myth, past and present, as well as a poetic reflection on the Appalachian Mountains region and its transformation.

La Reine

Queen

Nikola Klinger, Czech Republic, 2023, French, English, 61'

- Život 73letého hippíka lana je nostalgickou kronikou společenských procesů. Zatímco kontruktura 60. let užívala drogy jako léčivou bylinu, dnes je to jed.
- The life of 73-year-old hippie lan is a nostalgic chronicle of social processes. While the counterculture of the 1960s used drugs as a medicinal herb, today they are poison.

Léto a zima

Summer and Winter

Robert Manson, Germany, Ireland, 2023, English, 40'

- Obrazová básně složená z literárních citací a diapozitivů pořízených ve Východním Německu.
- A visual poem composed of literary quotations and slides taken in East Germany.

Loď

Ship

Elvis Lenič, Croatia, 2023, Croatian, 65'

- Bývalá sláva lodního impéria Ulianiku i jeho cesta k zániku ožívá ve vzpomínkách nespouštějících osob, z nichž mnohé Ulianiku zasvětily svůj pracovní i vlastní život.
- The glory of a former shipping empire Ulianik and its road to extinction come alive in the memories of countless individuals, many of whom have dedicated their professional and private lives to Ulianik.

Mista duše

Places of the Soul

Hamida Issa, Qatar, 2023, Arabic, English, 73'

- Dokumentární film s poetickou dikcí autorky podmanivého hlasu zaznamenává její cestu z arabských písků až do ledové Antarktidy a dotazování se po titulních místech duše.
- The documentary, with the poetic dictation of the author's haunting voice, chronicles her journey from the sands of Arabia to the icy Antarctic, questioning the titular places of the soul.

Na druhou stranu

ACROSS

Irene Dorigotti, Italy, Switzerland, 2023, Italian, 77'

- Autobiografickým snímkem na pomezí reality a fikce provází režisérka zkoumající podoby současné spirituality.
- In an autobiographical film on the borderline between reality and fiction, the director explores the forms of contemporary spirituality.

Neurčitá hráza jakoby uměla jazyk

A Vague Dread Seems to Silence the Tongue

Edward Kihm, United States, 2023, English, 75'

- Vraždy příčítané v 60. a 70. letech 19. století tajné organizaci irských přistěhovalců stojí v centru filmu mapujícího složitou historii hornického regionu v americkém státě Pennsylvania.
- Murders attributed to a secret organisation of Irish immigrants in the 1860s and 1870s are at the centre of a film charting the complex history of a mining region in the US state of Pennsylvania.

Normádká samota

Nomad Solitude

Sébastien Wielmann, France, Belgium, 2023, English, 88'

- V časoběrném dokumentu sledujeme osudy tří žen na dlouhé cestě po Spojených státech, ve kterou se proměnil jejich život.
- In this time-lapse documentary, we follow the paths of three women on the long journey across the United States that now represents their transformed lives.

Normální láska

Normal Love

Yannick Mosimann, Switzerland, 2023, German, Swiss German, English, French, 92'

- Mike a Jeanne spolu bydlí, tráví volný čas, mají sex, prostě dělají vše, co obvykle partneři dělávají, akorát že na začátku jejich vztahu nebyly vzájemné sympatie, ale právni smlouva...
- Mike and Jeanne live together, spend their free time together, have sex together—just about everything partners usually do. Except that at the beginning of their relationship, instead of mutual affection, there is a legal contract...

Odstrašující příklad

A Cautionary Tale

Ilinca Călugăreanu, Romania, United Kingdom, 2023, Romanian, English, 79'

- Kafkovský příběh muže, který se snaží získat zpět svou identitu, co jej úřady prohlásily za mrtvého.
- The Kafkaesque story of a man trying to regain his identity after the authorities declare him dead.

Rehab (jako rehabilitace)

Rehab (from rehab)

Illa Béka, Louise Lemoine, France, 2023, English, Italian, Swiss German, 86'

- Na paralely mezi lidským tělem a architekturou upozorňuje film ohledně holistického charakteru unikátního zdravotnického zařízení v Bernu.
- The parallels between the human body and architecture are highlighted in a film that looks at the holistic nature of a unique medical facility in Bern.

Rosinha a další divoká zvířata

ROSINAH AND OTHER WILD ANIMALS

Marta Pessoa, Portugal, 2023, Portuguese, 101'

- Historický dokument koncipovaný jako diskuse nad dějinami i metodou tvorby pojednává o Portugalské koloniální výstavě a rasismu, který s sebou do současnosti přenáší.
- This historical documentary, conceived as a discussion of history and method of production, discusses the Portuguese Colonial Exhibition and the racism it brings with it into the present.

Třetí konec hole

The Third End of the Stick

Jaro Vojtek, Slovakia, 2023, Romani, Slovak, Czech, 88'

- Čtvrtice vícegeneračních příběhů o touze, lásku a sebeprájetí se odehrává v romských osadách na Slovensku.
- Four multi-generational stories about longing, love and self-acceptance set in Roma settlements in Slovakia.

Východní vítr

East Wind

Maia Gattás Vargas, Argentina, 2023, Spanish, 75'

- Fragmentární deník zachycuje cestu z Argentiny do Palestiny, k počátkům traumatu jednotlivce i národa.
- A fragmentary diary chronicles the journey from Argentina to Palestine, to the beginnings of individual and national trauma.

Zaprášený virbla a ostrov

Dusty Snare and Islands

Chae Yu, South Korea, Thailand, 2023, Korean, 51'

- Hudebnice amatérka, která náhodou najde na opuštěném thajském ostrově sadu bubnů, ve filmu, který splétá obrazy a zvuky do ekvivalentu rytmického hudebního dila.
- An amateur female musician who accidentally finds a set of drums on a deserted Thai island in a film that weaves images and sounds into the equivalent of a rhythmic piece of music.

SVĚDECTVÍ
Testimonies

Absolutní důvěra

Total Trust

Jialing Zhang, Germany, Netherlands, 2023, Chinese, English, 97'

- Dokumentární dystopie ze současné Číny ukazuje, kam společnost může dovést užívání vyspělých digitálních nástrojů sledování a kontroly.
- A documentary dystopia set in contemporary China shows where the use of advanced digital surveillance and control tools can take a society.

Édouard Louis, transformace

The Many Lives of Édouard Louis

François Zalstein, France, 2023, French, 72'

- Příběh spisovatele Édouarda Louise zachycuje proměnu kluka z proletářského prostředí ve francouzskou intelektuální hvězdu.
- The story of the writer Édouard Louis depicts the transformation of a boy from a proletarian background into a French intellectual star.

Feminismus WTF

Feminism WTF

Katharina Mückstein, Austria, 2023, German, English, 96'

- Celovečerní dokumentární debut Kathariny Mückstein je prostřednictvím barev, tanečních choreografií i sérií rozhovorů hravou příručkou feministického prozaického díla.
- Through colour, dance choreographies and a series of interviews, Katharina Mückstein's feature documentary debut is a playful guide to feminism for beginners.

Jeden z tisíců kopců

ONE OF THE THOUSAND HILLS

Bernard Bellefroid, Belgium, 2023, French, Kinyarwanda, 80'

- Příběh tří dětí zavržených během rwandské genocidy ožívá ze vzpomínek přežívších a ukazuje místa činu.
- The story of three children murdered during the Rwandan genocide comes to life through the memories of survivors and shows the crime scenes.

Jiné tělo

Another Body

Sophie Compton, Reuben Hamlyn, United States, United Kingdom, 2023, English, 80'

- Vysokoškolácká studentka zjistila, že se po internetu šíří její pornografická deepfake videa – teď se snaží zorientovat ve světě digitálních dvojnášek a vypárat pachatele.
- A college student discovers that pornographic deepfake videos of her are spreading across the internet – now she's trying to navigate the world of digital doppelgangers and track down the perpetrators.

Mezi revolucemi

Between Revolutions

Vlad Petri, Romania, Croatia, Iran, Qatar, 2023, Romanian, Farsi, 70'

- Dvě příběhy si vyměňují dopisy mezi Rumunskem a Iránem, zatímco jejich země prochází radikálními politickými změnami.
- Two friends exchange letters between Romania and Iran while their countries undergo radical political changes.

Mocná Afrin: V čase záplav

MIGHTY AFRIIN: in the time of floods

Angelos Rallis, France, Greece, 2023, Bengali, 92'

- Osírelá Afrin opouští záplavami devastované povodí řeky Brahmaputra a pokouší se najít lepší život i svého zmrzlého otce.
- Orphaned Afrin leaves the flood-ravaged Brahmaputra river basin and tries to find a better life and her missing father.

Modlitba za Armageddon

Praying for Armageddon

Tonje Hessen Schei, Michael Rowley, Norway, 2023, English, Hebrew, Arabic, 96'

- Odhalování mechanismů oslabování demokracie v USA skrze náboženský fundamentalismus ukazuje, jak blízko je biblický konec světa tomu reálnému.

■ Exposing the mechanisms of the weakening of democracy in the USA through religious fundamentalism shows how close the biblical end of the world is to the real one.

On takový není

Not that kind of guy

- Signe Rosenlund-Hauglid, Norway, 2022, Norwegian, 40'
- Prostřednictvím otevřených rozhovorů a rekonstrukcí naházíme do myslí tří pacientů znásilnění.
- Through candid interviews and reconstructions, we peer into the minds of three perpetrators of rape.

Orlando aneb Něco málo z historie střední třídy

Orlando – or a Little History of the Middle Class

Jelena Jeremejewa, Catalina Flórez, Germany, 2023, German, 42'

- Koláž archivních záběrů inspirována románem Virginie Woolf vypráví příběh střední třídy z ženského pohledu.
- Inspired by Virginia Woolf's novel, this collage of archival footage tells the story of the middle class from a woman's point of view.

Osamělé duby

Lonely Oaks

Kilian Kuhlendahl, Jens Mühlhoff, Fabiana Fragale, Germany, 2023, German, 102'

- Tragické úmrtí mladého německého novináře stojí na počátku dokumentární studie aktivismu jako prostředku vzdoru proti destruktivním projekům činnosti vládních institucí a průmyslových komplexů.
- The tragic death of a young German journalist marks the beginning of a documentary study of activism as a means of resisting the destructive actions of government institutions and industrial complexes.

Plovoucí lesy

Drifting Woods

Pia Rönneke, Sweden, Denmark, 2023, Danish, Swedish, English, 100'

- Dokumentární deník zach

Klimatický deník**Climate Diary**

Alekos Alexiadis, Greece, 2022, Greek, English, 16'
■ Dokumentární esej zachycuje neměnnost života během koronavirové pandemie a pojednává o čase, klimatu i věčnosti.

■ This documentary essay captures the immutability of life during a coronavirus pandemic and discusses time, climate and eternity.

Láska mikroskopická**Microscopic Love**

Emilien Dubuc, Belgium, 2023, French, German, 13'
■ Vědecký film vyuzívající mikroskopických záběrů sestavá zámkoukou k autofictionu vyprávění o vzniku života a zániku vztahu.

■ A scientific film using microscopic images becomes a pretext for an autofictional narrative about the origin of life and the end of a relationship.

Modré světlo: Vzpomínky ze sanitky**Blue Light - Memories from a Paramedic**

Jefta Varwijk, Jaap van Heusden, Netherlands, 2022, Dutch, 16'

■ Traumatizující rozdíl práce zdravotníka rychlé záchranné služby přiblížuje dokumentární povídání člověku, který život druhým bohužel někdy už zahránit nedokázal.

■ The traumatic dimension of the work of an ambulance paramedic is brought closer by the documentary confession of a man who sometimes unfortunately cannot save the lives of others.

Následnice**Heiresses**

Silvia Venegas, Spain, 2022, Spanish, English, 19'
■ Dokument producentky a režiséry Silvie Venegas upozorňuje na význam minulého i současného feministického hnutí a odkryvá příběhy neznámých hrdinek, které se na začátku 20. století zasloužily o prosazení ženských práv v Evropě.

■ The documentary by producer and director Silvia Venegas highlights the importance of the past and present feminist movement and reveals the stories of unknown heroines who contributed to the promotion of women's rights in Europe at the beginning of the 20th century.

Nejkrásnější kout na širém světě**The Most Beautiful Corner in the World**

Robert Mihály, Slovakia, 2022, Slovak, Ukrainian, 25'
■ Reportérka fiktivní televize vyráží na cestu po Slovensku a klade lidem otázky o povaze fašismu a duši slovenského národa.

■ A reporter for a fictional television station travels across Slovakia and asks people questions about the nature of fascism and the soul of the Slovak nation.

Smrt je nebezpečná, mohla by bolet**Death dangerous, it could hurt**

Mariane Béliveau, Canada, 2023, French, 19'
■ Snový snímek představuje intimní povídání užívatelek drog.

■ This dreamlike film presents intimate confessions of female drug users.

Šanghajská karantopie**Shanghai Quarantine**

Clarissa Zhang, Malaysia, 2023, Mandarin Chinese, Shanghainese, 14'

■ Jak koronavirová epidemie proměnila každodenní život v Šanghaji? Drážavé příběhy i novou rutinu režiséra pozoruje ze skrytu svého domova, který však přestává novozavocit pocit bezpečného útočiště.

■ How has the coronavirus epidemic transformed everyday life in Shanghai? The filmmaker observes the poignant stories and the new routine from the shelter of her home, which no longer feels like a safe haven.

ÚPLNÁ RODINA**WHOLE FAMILY**

Alexandra Diaconu, Romania, 2023, Romanian, 23'

■ Pandemie je oddělila, ale chytré telefony a nadhled je znova spojuje – hořkosmutný portrét truchlen porumunku.

■ A pandemic has separated them, but smartphones and insight bring them together again – a bittersweet portrait of mourning, Romanian style.

Věřící**Believer**

Xinran Liu, China, 2023, Chinese, 22'

■ Cesta mladé ženy za mužem z internetu je přerušena režisérou, která má starost o její bezpečí.

■ A young woman's journey to find a man from the internet is interrupted by a director who is concerned for her safety.

Vznáší se nad námi**Hovering over us**

Hanna Kaihalanen, Finland, 2023, Finnish, English, 17'

■ Film, v němž minulost splývá s přítomností a subjektivní představy s objektivními faktami, je mapou vzpomínek na děství v mapou výšky komáru ve Finsku.

■ The film, in which the past merges with the present and subjective ideas with objective facts, is a map of both childhood memories and mosquitoes in Finland.

Zborcené nebe**Broken Sky**

Maria José Alarcón Ardila, Colombia, 2022, Spanish, 24'

■ Zemětřesení, jež zasáhlo Popayán v roce 1983, zničilo nejen samotné město, ale zanechalo na životech trvalé šramy, které zdůlily i mladší generace. Jak se s touto bolestí vyrovnávají mladé umělkyně María José a Alejandra?

■ The earthquake that struck Popayán in 1983 destroyed not only the town itself, but left lasting scars on lives that were inherited by younger generations. How do young artists María José and Alejandra cope with this pain?

FASCINACE**Fascinations****1029 Rekviem****1029 REQUIEM**

Myun Yi, South Korea, 2023, No Dialogue, 4'

■ Extatický hudební doprovod korejského rituálu "kut" prováděného šamánem provází rytmicky zmeklidnějícím vizuálním prožitkem vzdálenosti a blízkosti.

■ An ecstatic musical accompaniment to the Korean ritual "kut" performed by a shaman accompanies a rhythmically unsettling visual experience of distance and proximity.

Akustické stíny**Acoustic Shadows**

Patrick Bergeron, Canada, 2023, No Dialogue, 2'

■ Video ukazuje konceptuální pohled na fenomén akustických stínů, když se zvuk rozptyluje lilem větru a vytváří tak bezevzvědné oblasti.

■ The video shows a conceptual view of the acoustic shadow phenomenon, where sound is diffracted by the wind, causing "no sound" areas.

Arcalis**Youjin Moon, United States, 2022, No Dialogue, 13'**

■ Mistrovská práce s vrstvami, koláži a zvukem vytváří sérii fascinujících vizuálních dvojznačností.

■ Masterful work with layers, collage and sound creates a series of fascinating visual ambiguities.

Bambus ve vodě**Bamboo in the Water**

Wei Gao, China, South Korea, 2022, No Dialogue, 2'

■ Bambusové listy se chvějí ve větru, ve vodním odrazu a v něastolnosti záhřebů křehké filmové básně natočené 8mm kamerou.

■ Bamboo leaves tremble in the wind, in the reflection of water and in the volatility of a fragile film poem shot with an 8mm camera.

Dinosaura, We**Maxime-Claude L'Écuyer, Canada, 2023, English, 5'**

■ Pásmo sestříhaných záběrů podtrhuje aktuálnost básně Charlesa Bukowského Dinosaura, my jeho pozdní sbírky The Last Night of the Earth (Poslední noc Země, 1991).

■ A series of edited shots underlines the topicality of Charles Bukowski's poem Dinosaurs, We from his late collection The Last Night of the Earth (1991).

HYLO-VISION-PLUS. Verze 2**HYLO-VISION-PLUS. Version 2**

Dietmar Brehm, Austria, 2023, No Dialogue, 6'

■ Oční kapky Hylo-Vision-Plus, které pokrývají povrch oka tekutým filmem, inspirovaly Dietmara Brehma k natočení stejnějmenné studie extatických okamžíků zahalených do odstínu barvy lila.

■ Hylo-Vision-Plus eye drops, which cover the surface of the eye with a liquid film, inspired Dietmar Brehm to make this eponymous study of ecstatic moments wrapped in shades of lilac.

MODRÁ**BLUE**

Violena Ampudia, Cuba, Belgium, 2023, English, Spanish, 17'

■ Film je výsledkem spolupráce se ženami, které zažily popordní depresi a své stavu vyjádřily kyanovanou modří.

■ The film is the result of a collaboration with women who experienced postpartum depression and expressed their conditions in cyan blue.

Následuje, Přechází**It follows It passes on**

Erica Sheu, Taiwan, United States, 2023, Chinese, 5'

■ Filmové vyprávění se nofiří do záhybů filmářiny paměti, sycené vzpomínkami předků, a dotýká se zkušenosti těch, kdo žili na tehajwanském souostroví Ti-n-men v období války a téží po ní.

■ The film's narrative delves into the depths of the filmmaker's memory, saturated with the memories of her ancestors, and touches on the experience of those who lived on Taiwan's Kinmen archipelago during and just after the war.

Našel jsem vodu**I Found Water**

SJ Ramir, Australia, New Zealand, 2023, No Dialogue, 9'

■ Autobiografické vyprávění pomocí rozechvělých obrazů, fotografií z osobního archivu a poetických mezikritiků volnává úvahy o povaze vzpomínek a podob a prožitků vzpomínaní.

■ The autobiographical narrative uses shaky images, photographs from his personal archive and poetic intertitles to provoke reflections on the nature of memories and the forms and experiences of remembering.

Pod fetišistickým nebem**Under the Sky of Fetishes**

Caroline Dédat, Francie, Mauricius, 2023, No Dialogue, 17'

■ Film sleduje záznamy těl tanečnic mauricijské segy a postupně z nich snímá bířím opesivním pohledem a interpretaci.

■ The film follows footage of the bodies of Mauritian sega dancers and gradually removes the burden of oppressive views and interpretations.

pomíjivý nsw**evanescent nsw**

Yann Beauvais, France, Brazil, 2023, No Dialogue, 8'

■ Záběry lesů natočené v Novém Jižním Walesu (NJW) v roce 1997 nechal Yann Beauvais uzávit v tropických podmírkách a jejich metamorfózu doplnil nalezenými záběry požáru, které původně les spolkly.

■ Footage of forests filmed in New South Wales (NSW) in 1997 was left to mature in tropical conditions by Yann Beauvais, who supplemented the metamorphosis with found footage of the fires that consumed the original forest.

Ptáci změnili jména a svět se proměnil v led**The Birds Changed Names and the World Turned Into Ice**

Mauricio Monterrubio, Mexico, Norway, 2022, Arabic, Vietnamese, English, 10'

■ Experimentální vyprávění, sycené příběhy, převzetenými přes oceán a zkůšenostmi emigrace, je situované v prostoru mezi Libanonem, Mexikem, Vietnamem a Norskem a v intervalu jednoho století.

■ The experimental narrative, saturated with stories transported across the ocean and the experience of emigration, is set in the space between Lebanon, Mexico, Vietnam and Norway and in the interval of one century.

Silueta**Silhouette**

Yoshiki Nishimura, Japan, 2023, No Dialogue, 7'

■ Bezevzvědné nehybné stínů na asfaltovém povrchu silnice vytržené z městské zástavby vytvořily Nishimurou pomocí laserového skenuře na předměstí Yamagata.

■ Nishimura created a seamless band of motionless shadows on the asphalt surface of a road torn from the urban development using a laser scanner on the outskirts of Yamagata.

Sluneční**Solar**

Jessica Arseneau, France, Germany, 2022, French, English, 16'

■ Film, který volně vychází z povídky Den věčnosti (1966) J. G. Ballarda, zkoumá představu zastaveného

Slunce a dopadu trvalého světla na lidskou zkušenosť a prožívání času.

■ Loosely based on J.G. Ballard's short story The Day of Forever (1966), the film explores the idea of the suspended sun and the impact of permanent light on human experience and the experience of time.

Sluneční poledne**Solar Noon**

Fred Moussa, Tunisia, France, 2022, Greek, English, 11'

■ Film posouvá realitu pouště do roviny mytu, zkoumá její historické vrstvy a odhaluje pohřbené vzpomínky, které se objevují ve fragmentech úryvků textů historika Herodota, tradovaných lidových příběhů a osobních poznámek umělce.

■ The film shifts the reality of the desert to the plane of myth, exploring its historical layers and revealing

Namibská půda: VR**The Soil of the Namib: VR**

Christian Zipfel, Germany, 2023, English, Khoekhoe, 29'
■ Namibská půda: VR je 360° série o nelegální těžbě v Namibii, tři epizody vyprávějí o životě a pracovních podmínkách horníků v koloniálním kontextu.
■ The Soil of the Namib: VR is a 360° series about illegal mining in Namibia, the three episodes narrate the lives and working conditions of small-scale miners in the context of colonialism.

Pilot 11. září**Pilot 9/11***Norman Leto, Poland, 2023, English, 20'*

■ Pilot 11. září představuje události z 11. září 2001 z perspektivy vojenských letců, kteří sledovali unesennou dopravní letadla.
■ Pilot 9/11 presents the events of September 11, 2001 from the unique perspective of military aviators who followed the hijacked passenger planes to prevent the tragedy.

Proud**Flow VR***Adriana Lokmaan, Netherlands, France, 2023, No Dialogue, 15'*

■ Flow využívá prostorové zobrazení a zvuk pro sugestivní ztvárnění plynulosti, ztvárněné větrem a struhajícími vzdůšnými proudy ve zdánlivě obyčejném dni.
■ Flow uses spatial imagery and sound to suggest fluidity, embodied by wind and sweeping air currents on a seemingly ordinary day.

Uhelná / Turów

Viktor Švalík, Czech Republic, 2022, No Dialogue, 11'
■ Divák díky metodě imerzivního videa prochází cesty obklopené hustým a štírovitým lesem, postupně se ale měním v zákloly a pláně spojené se zvuky industriální zóny.

■ Through immersive VR the viewer walks dense forest paths that are gradually changing into trenches and plains accompanied with industrial zone sounds.

Vynořit se**Surfacing***Rossella Schillaci, Italy, Portugal, 2022, Italian, 20'*

■ Diváctvo se ponori do každodenního života žen, které žijí ve věznici se svými dětmi.

■ The audience is immersed in the daily lives of women who live in prisons with their children.

VIRTUÁLNÍ REALITA USA
Virtual Reality USA**BEZÚTĚŠNÉ
COMFORTLESS***Gina Kim, South Korea, United States, 2023, English, 15'*

■ BEZÚTĚŠNÉ je posledním dílem VR trilogie Gina Kim o jiných korejských "utěšovatelkách" pro americkou armádu.

■ COMFORTLESS is the final piece of Gina Kim's VR trilogy on US military comfort women in South Korea.

Hrad nevědomosti**Castle of Unknowning***Damian Thorn-Hauswirth, United States, 2022, English, 6'*

■ Hrad nevědomosti je imerzivní a symbolický příběh, který propojuje prvky sci-fi, pohádky a surrealismu.

■ Castle of Unknowning is an immersive and symbolic narrative mixing together elements of sci-fi, fairy tale, and surrealism.

JFK Memento*Chloé Rochereuil, France, United States, 2023, English, 17'*

■ Sedesát let po atentátu na Johna Fitzgeralda Kennedyho **JFK Memento** ponářuje diváctvu do archivů a příběhu jeho posledních žijících svědků.

■ Sixty years after President Kennedy's assassination, dive into the archives and the testimonies of the last living witnesses of the case to travel back in time thanks to the radically new medium of virtual reality.

Martin Luther King: Now Is The Time*Lambert Fabian, United States, 2023, English, 17'*

■ Martin Luther King: Now Is The Time je imerzivní zázátkem, který zkoumá klíčovou téma projevu Martina Luthera Kinga a zdůrazňuje systémové nespravedlnosti, které v naší společnosti přetrvávají.

■ MLK: Now Is The Time is an immersive journey that explores key themes of Dr. King's speech and highlights systemic inequities that persist in our society.

Vy ničíte. My tvoríme.**You Destroy. We Create.***Gayatri Parameswaran, Felix Gaedtke, Germany, Ukraine, United States, 2022, Ukrainian, 25'*

■ Vy ničíte. My tvoríme. vás vezme na cestu válkou zničenou zemí, kde umělci a kulturní pracovníci se zabývají ochranou, přestavbou a tvorbou kulturního dědictví.

■ You Destroy. We Create. takes you on a journey through the war-torn country, where artists and professionals from the cultural sphere are busy protecting, rebuilding and creating art.

Vzala jsem si smrtici dávku bylinek**I Took a Lethal Dose of Herbs***Yvette Granata, United States, 2023, English, 19'*

■ Hybridní VR dokument založený na skutečném anonymním Reddit příspěvku vypráví příběh bývalé aktivistky proti potratům, která prožívá halucinace poporodní psychózy.

■ A hybrid VR documentary about postpartum psychosis and DIY abortion told through the hallucinatory experience of a former anti-abortion activist - based on a true story from an anonymous woman posting on Reddit.

**SOUHVĚZDÍ
Constellations****100 ročník období****100 Seasons**

Giovanni Buccieri, Sweden, 2023, Swedish, French, English, 104'
■ Bývalý tanecník Giovanni se v dojemném filmu o umění, lásku a bipolarní poruše ohlíží za svým emotivním životem.

■ Former dancer Giovanni looks back on his emotional life in a moving film about art, love and bipolar disorder.

Čtyři dcery**Four Daughters***Kaouther Ben Hania, France, Tunisia, Germany, Saudi Arabia, 2023, Arabic, 107'*

■ Dílo na pomezí dokumentu a fikce tuniské režisérky Kaouther Ben Hanii vypráví o ukličeče Olfe, jejíž dvě dcery náhle zmizely, a zamýšlí se nad otázkami lidského svědomí, viny, násilí, ale i sesterské lásky, ženské nezávislosti a naděje.

■ A work on the line between documentary and fiction by Tunisian director Kaouther Ben Hania, it tells the story of Olfa, a cleaner whose two daughters suddenly disappeared, and reflects on questions of human conscience, guilt and violence, but also sisterly love, female independence and hope.

Další profil**The Other Profile***Armel Hostiou, France, 2023, French, Lingala, 82'*

■ Režisér Armel Hostiou jednoho dne zjistil, že na Facebooku existuje jeho falešný profil se spoustou přátel z Kinshasy - vydával se proto do Konga, aby vypátral svého dvojníka.

■ One day, director Armel Hostiou discovers that there is a fake profile of himself on Facebook, including a lot of friends from Kinshasa - he therefore goes to the Congo to track down his double.

Generace černých hlav**Coconut Head Generation***Alain Kassanda, France, Nigeria, 2023, English, Yoruba, Pidgin, French, 89'*

■ Na univerzitě v nigerijském Ibadanu se každý týden konají filmové projekce, po kterých následují vzrušené debaty o minulých i současných problémech postkoloniálních zemí.

■ The University of Ibadan, Nigeria, hosts weekly film screenings followed by heated debates on the past and present problems of post-colonial countries.

Kde chybí Bůh**Where God Is Not***Mehran Tamaddon, France, Switzerland, 2023, Farsi, 112'*

■ Trojice bývalých politických vězňů popisuje a přehrává své traumatisující zážity z výslechů, mučení a izolace v írských věznicích.

■ A trio of former political prisoners describe and re-enact their traumatic experiences of interrogation, torture and isolation in Iranian prisons.

MENUS-PLAISIRS – Les Troisgros*Frederick Wiseman, United States, 2023, French, 240'*

■ Frederick Wiseman nás ve svém nejnovějším opusu bere do záklínu světově známé francouzské restaurace La Maison Troisgros, která se může pyšnit třemi michelinovými hvězdami.

■ In his latest opus, Frederick Wiseman takes us behind the scenes of the world-famous French restaurant La Maison Troisgros, which boasts three Michelin stars.

Mládí (jaro)**YOUTH (SPRING)***Wang Bing, France, Luxembourg, Netherlands, 2023, Mandarin Chinese, 212'*

■ Ocenovaný čínský dokumentarista Wang Bing prostřednictvím observačních záběrů skládá dohromady vytahující mozaiku intimních okamžíků každodenní reality jedné čínské generace, která tráví své mládí v dílnách městečka Zhili, jednoho ze středisek textilního průmyslu.

■ Award-winning Chinese documentary filmmaker Wang Bing uses observational footage to piece together an immersive mosaic of intimate moments in the everyday reality of a Chinese generation spending their youth in the workshops of Zhili, one of the centres of the textile industry.

Naše tělo**Our Body***Claire Simon, France, 2023, French, 168'*

■ Tříhodinová freska z gynékologického oddělení parížské kliniky s odzbrojující empatií vyobrazuje intimitu těl i duší pacientek v přelomových fázích života.

■ This three-hour fresco from the gynaecology ward of a Paris clinic depicts with disarming empathy the intimacy of the bodies and souls of patients at turning points in their lives.

POSLEDNÍ VĚCI**LAST THINGS***Deborah Stratman, United States, Portugal, France, 2022, English, French, 50'*

■ Minulost a budoucnost naší planety tak, jak se otočila do textury minerálů, krystalů a dalších neživých pozemských objektů, které zde budou i dlouho poté, co my zanikneme.

■ The past and future of our planet as imprinted in the texture of minerals, crystals and other inanimate terrestrial objects that will be here long after we are gone.

Sedm zim v Teheránu**Seven Winters in Tehran***Steffi Niederzoll, Germany, France, 2023, Farsi, 97'*

■ Rekonstrukce příběhu íránské studentky, která byla odsouzena k trestu smrti, protože se bránila sexuálnímu napadení.

■ A reconstruction of the story of an Iranian student who was sentenced to death for resisting sexual assault.

Sestry z kouřové sauny**SMOKE SAUNA SISTERHOOD***Anna Hints, Estonia, France, Iceland, 2023, Estonian, Seto, Võro, 89'*

■ Setmělá sauna se stává posvátným prostorem, kde ženy sdílejí svá nejintimnější tajemství a intimní zážitky a spolu s toxicitními látkami ze sebe dostavají i zasutou traumatu.

■ The darkened sauna becomes a sacred space where women share their innermost secrets and intimate experiences, ridding themselves not only of the toxins in their bodies but also of their buried traumas.

Taxibol*Tomaso Santambrogio, Italy, 2023, English, Spanish, 50'*

■ Dívčí dialog mezi kubánským taxikářem a jeho filipinským pasážerem ve snímku o historii kolonialismu a politické diktatury.

■ An intimate dialogue between a Cuban taxi driver and his Filipino passenger in a film about the history of colonialism and political dictatorship.

Ve zpětném zrcaku**In the Rearview***Maciek Hamela, Poland, France, Ukraine, 2023, Ukrainian, Polish, Russian, English, French, 85'*

■ Minimalistický dokument natočený v kabíně jednoho auta vypráví zlomky příběhu ukrajinských válčených uprchlíků a uprchlic na jejich využitěnou cestě pryč z domova.

■ This minimalist documentary filmed in a car tells fragments of the stories of Ukrainian war refugees on their forced journey away from home.

Věčná paměť**The Eternal Memory***Maite Alberdi, Chile, 2023, Spanish, 85'*

■ Věčná paměť zachycuje trvalou lásku chilského novináře Augusto Góngora a herečky Pauliny Urrutia, zatímco Alzheimerova choroba prověřuje jejich vztah.

■ The Eternal Memory chronicles the enduring love between Chilean journalist Augusto Góngora and activist-actress Paulina Urrutia, as Alzheimer's tests their bond.

Vikal*Agnieszka Zwiecka, Poland, Germany, Finland, 2023, Polish, English, 74'*

■ Emotivní portrét nejstarší polské DJky s něžnou melancholicí nahlízí na způsob, jakým Vika bojuje proti stereotypům spojeným se starým i s vědomím vlastní konečnosti.

Podmořský průzkum křížku USS Maine
Divers at Work on the Wreck of the "Maine"
Georges Méliès, France, 1898, Czech, 1'
 ■ Vznikl pět filmů o španělsko-americké válce, zachoval se pouze tento jediný.
 ■ Five films were made about the Spanish-American War, but only this one survives.

Ruiny Angkor Thomu
The ruins of Angkor-Thom
Gaston Méliès, Cambodia, United States, 1913, 13'
 ■ Druhým dochovaným snímkem z Kambodže jsou pozoruhodné dokumentární záběry z městského komplexu Angkor Thom.
 ■ The second surviving film from Cambodia is the remarkable documentary footage of the Angkor Thom complex.

Trampoty pana a paní Mottových na jejich cestě na Tahiti
The Misfortunes of Mr. And Mrs. Mott on their Trip to Tahiti

Gaston Méliès, French Polynesia, United States, 1912, 8'
 ■ Všechny tři tahitské snímky jsou pravděpodobně pouze fragmenty původních verzí.
 ■ All three films from Tahiti are probably only fragments of their original versions.

Tunel pod kanálem la Manche aneb francouzsko-anglická noční můra
Tunnelling the English Channel
Georges Méliès, France, 1907, Czech, 15'
 ■ V tomto snímku se ve vlaku setkávají francouzský prezident Armand Fallières a anglický král Eduard VII. V noci se oběma zdá fantaskní sen o stavbě podmořského tunelu pod kanálem La Manche.
 ■ In this image, French President Armand Fallières and King Edward VII of England meet on a train. At night, the two have a fanciful dream about the construction of an undersea tunnel under the English Channel.

Velký Méliès
Méliès the Great
Georges Franju, France, 1953, French, 30'
 ■ Stručný přehled života a díla Georges Mélièse obsahuje četné úryvky z jeho filmů.
 ■ This brief overview of the life and work of Georges Méliès includes numerous excerpts from his films.

Výbuch sopky na Martiniku
Eruption of Mount Pele
Georges Méliès, France, 1902, Czech, 1'
 ■ Nejobjevitelnějšími vyprávěními či rekonstruovanými aktualitami byly spíše zprávy z černé kroniky jako dopravní nehody, ztrouknatí lodí, zřícení letadla nebo výbuch sopky.
 ■ The most popular narrated or reconstructed news stories tended to be tragedy-related news, such as traffic accidents, shipwrecks, plane crashes or volcanic eruptions.

PRŮHLEDNÁ BYTOST: MARGUERITE DURAS

Translucent Being:
Marguerite Duras

Aurélia Steiner (Melbourne)
Marguerite Duras, France, 1979, French, 28'
 ■ Melbourne jsme snímalí v protisvětle. Obličeje jsou rozmanité, jsou vidět jen obrys. Kamera je pohlcuje a řeka je odnáší.
 ■ We shot Melbourne in contre-jour. The faces are blurred; you can only see the outlines. The camera absorbs them and the river carries them away.

Aurélia Steiner (Vancouver)
Marguerite Duras, France, 1979, French, 50'
 ■ Vancouver jsem napsala za měsíc a půl, bylo to 13 stran na psacím stroji. Měli jsme jen 72 minut materiálu, jeden koutouč jsme nevyužili.
 ■ I wrote Vancouver in a month and a half, it was 13 pages on a typewriter. We only had 72 minutes of material, we didn't use one reel.

Caesarea
Marguerite Duras, France, 1978, French, 11'
 ■ Název Caesarea či Kaisarea označuje dnes již neexistující antické město pojmenované asi k poctě Gaia Julia Caesar. Film je pozůstatkem materiálu z film Lod jménem Noc.
 ■ The name Caesarea or Kaisarea refers to a now-defunct ancient city, probably named in honour of Gaius Julius Caesar. Film is made from unused footage for The Ship Night.

Duras a film
Duras and the Cinema
Dominique Avruy, France, 2014, French, 60'
 ■ Jde o čistě dokumentární zamýšlení, v němž se snad nejlépe odhaluje vztah vlastné spisovatelky a režiséry ke kinematografii.
 ■ It is a pure documentary reflection, and perhaps best reveals the famous writer and director's relationship with cinematography.

Chci si promluvit o Marguerite Duras
I Want To Talk About Duras
Claire Simon, France, 2021, French, 95'
 ■ Muž, který udržuje vásivý vztah s o třicet let starší slavnou spisovatelkou, si potřebuje promluvit. Je fascinován a přesto cítí, že už nemůže dál. Otevře se a snáší se vydářit intenzitu své lásky.
 ■ A man involved in a passionate relationship with a celebrated writer of 30 years his senior needs to talk. He is fascinated by her and yet he feels he just cannot go on anymore. He opens up, in an attempt to put into words the intensity of his love.

Kamión
The Lorry
Marguerite Duras, France, 1977, French, 76'
 ■ Krátké věty se vyhýbají popisu. Marguerite Durasová předčitá nahlás Gérard Depardieu je jejím řidičem kamionu.
 ■ Short sentences avoid description. Marguerite Duras reads aloud and Gérard Depardieu is her truck driver.

Loď jménem Noc
The Ship Night
Marguerite Duras, France, 1979, French, 95'
 ■ Bezpochyby jde o jedno z nejúspěšnějších děl. Je to film, který se nepovedl. Je to evokace Facebooku a Tinderu.
 ■ This is undoubtedly one of the most impressive works. It's a film that failed. It's an evocation of Facebook and Tinder.

Marguerite Duras a malý François
Marguerite Duras and Little François
Roger Kahane, France, 1965, French, 9'
 ■ Marguerite Durasová se ptá sedmiletého Františka na budoucnost, televizi, školu, na Belphégora, na literaturu nebo jaký má smysl psát, počítat...
 ■ Marguerite Duras asks seven-year-old François about the future, television, school, Belphegor, literature, or what the point of writing or counting is.

Marguerite Duras u lvů
Marguerite Duras in the Lions' Den
Paul Séban, France, 1966, French, 9'
 ■ V pařížské zoo ve Vincennes se setkává se pěcavatelem lvů, kterého Durasová nenapadně vyzpovídá ohledně jeho práce.
 ■ At the Vincennes Zoo in Paris, we meet a lion keeper whom Duras subtly interrogates concerning his work.

Marguerite Duras ve vězení La Petite Roquette
Marguerite Duras in La Roquette Prisons
Jean Noël Roy, France, 1967, French, 12'
 ■ Marguerite Durasová vede rozhovor s jedinou ředitelkou věznice ve Francii. Zádnlivě banální rozhovor graduje a přístup reportérky postupně hraníci až s agresivitou.
 ■ Marguerite Duras interviews the only female prison director in France. The seemingly banal conversation escalates and the reporter's attitude gradually borders on aggression.

Atlantický muž
Atlantic Man
Marguerite Duras, France, 1981, French, 42'
 ■ V roce premiéry vydala Marguerite Durasová v deníku Le Monde varovný text, v němž upozornovala, že některí diváci by měli před tímto filmem přechat a zdáleka se mu vynout.
 ■ In the year of its premiere, Marguerite Duras published a warning in Le Monde that some viewers should flee as far as they could from this film.

Negativní ruce
The Negative Hands
Marguerite Duras, France, 1979, French, 14'
 ■ Film je vytvořený z nepoužitých záběrů pro film Lod jménem Noc. Sochy na Náměstí Svobody a Maillol byly příliš okázané pro pusté záběry ze zamýšleného filmu.
 ■ Film is made from unused footage for The Ship Night. The statues in Place de la Concorde and Maillol were too ostentatious for the empty shots of the intended film.

Pokropený kropič
Sprinkled Sprinkler
Paul Séban, France, 1965, French, 9'
 ■ Marguerite Durasová vede rozhovor s významným scenáristou, producentem a novinářem Pierrem Dumayetem na téma slávy a způsobu, jak se v tomto kontextu přistupuje k ženám.
 ■ Marguerite Duras interviews prominent screenwriter, producer and journalist Pierre Dumayet on the topic of fame and the way women are treated in this context.

Středoškoláci mají slovo
High School Students Have a Say
Pierre Zaidline, France, 1968, French, 8'
 ■ Zcela unikátní portrét šestnáctiletého studenta Romaina Goupila od Marguerite Durasové.
 ■ A wholly unique portrait of 16-year-old student Romain Goupil by Marguerite Duras.

Žena od Gangy
Woman of the Ganges
Benoit Jacquot, Marguerite Duras, France, 1974, French, 84'
 ■ Žena od Gangy je výsotně durasovské dílo, v němž se snoubí film-obraz a film-zvuk v jednom. Jsou spojeny pouze materiální shodou okolnosti a stávají se bezprostřední diváckou výzvou.
 ■ Marguerite Duras' films cannot be retold because they have no plot. Woman of the Ganges is a uniquely Durasian work, combining film-image and film-sound in one.

ČESKOSLOVENSKÝ FILMOVÝ FEJETON

Czechoslovak Film Feuilleton

Co divák nevidí
What the Viewer Can't See
Kuba Jureček, Czechoslovakia, 1964, Czech, 12'
 ■ Hlas slavného rozhlasového a televizního umělce Jiřího Štuchala se shovívavým komentářem turistického hemžení doprovází ornitologický průlet krasíků jižních Čech.

■ The voice of the famous radio and television artist Jiří Štuchal, with his benevolent commentary on the bustling of tourists, accompanies the ornithological flight through the beauties of South Bohemia.

Co nebylo v dějepise
What They Didn't Teach You in History Class
Miloslav Hrubý, Czechoslovakia, 1969, Czech, 9'
 ■ Mistří české kreslené satiry na příkladech historických událostí komentují proměnu socialismu během Pražského jara.
 ■ Masters of Czech cartoon satire comment on the transformation of socialism during the Prague Spring using examples of historical events.

Čtyříkrát o jednom
Four Times and Again
Radúz Činčera, Czechoslovakia, 1963, Czech, 16'
 ■ Filmový fejeton o problematice odměnování podle společenského významu práce hravou formou pojednává o nespravedlivé ekonomice.

■ A film essay about the issue of rewarding according to the social meaning of work playfully discusses the unfair economy.

Divná pohádká
Stranger Tale
Jaroslav Šík, Czechoslovakia, 1963, Czech, 12'
 ■ Karel Höger ironicky zve do neexistující Prahy, která místo asfaltu, hlínky a nevrlých dospělých představuje pohádkové stovězaté hřiště snů.
 ■ Karel Höger ironically invites us to a non-existent Prague, which instead of asphalt, dirt and grumpy adults is a fairy-tale playground of dreams.

Dovolená

Holiday

Václav Táborský, Czechoslovakia, 1963, Czech, 8'
 ■ Být někde jinde je podstatou českého kempování, které zosobňuje podvrátěnou letní iluzi dojemně malicherného kolektivního útěku do stejněho.

■ Being somewhere else is the essence of Czech camping, which personifies the subversive summer illusion of a touchingly petty and collective escape into sameness.

Jeden a jedna jsou dva
One Plus One Is Two
Václav Táborský, Czechoslovakia, 1965, Czech, 11'
 ■ Starý mládenec Jiří Menzel v sociálně futuristické sondě do duší nezadaných zjišťuje, jak si nalézt partnerku snů.

■ In a socially futuristic probe into the souls of singles, bachelor Jiří Menzel finds out how to find the partner of one's dreams.

Národnost dětská
Citizenship: Child
Radúz Činčera, Czechoslovakia, 1965, Czech, 23'
 ■ Křehce upřímný film-anekta se ptá dětí od čtyř do pěti let, co je to domov. Domov je pocit bez jména, který není pasti.

■ This tenderly honest film-survey asks children aged four to five what home is. Home is not a trap, it's a feeling without a name.

Neděle na Hluboké
A Sunday in Hluboká
Jiří Papoušek, Czechoslovakia, 1963, Czech, 13'
 ■ Žárové obrázky z autobusového zájezdu na zámek Hluboká představují chvílkový únik do kolektivního bezečasí.

■ Genre pictures from a bus trip to Hluboká Castle represent a momentary escape into collective timelessness.

O kouli na zeměkouli
Globe on a Globe
Bohuslav Musil, Czechoslovakia, 1965, Czech, 12'
 ■ Socialistic obdoba Hlavy 22 brítee ironicky komentuje paradoxní situaci centrálně plánované ekonomiky, ve které se vyrábí, aby se vyrábělo.

■ The socialist equivalent of Catch-22 makes a bitingly ironic comment on the paradoxical situation of a centrally planned economy in which things are produced merely for the sake of production.

Paridív soud
The Judgement of Paris
Radúz Činčera, Czechoslovakia, 1962, Czech, 24'
 ■ Odbornici na ženskou krásu Miloš Kopecký a Miroslav Horníček uplatňují esteticko-ideologická měřítká na bohyně a nymfy pražských plováren.
 ■ Experts on female beauty Miloš Kopecký and Miroslav Horníček apply aesthetic-ideological standards to the goddesses and nymphs of Prague's swimming pools.

Podivuhodný čas
A Peculiar Time
Jiří Papoušek, Czechoslovakia, 1968, Czech, 11'
 ■ Fatalně poetický komentář k omezenosti lidského času poukazuje na neomezenost času třídnického. Je to kádibudky, který přešlapuje kolem netěnosti kupky sena.

■ A fatally poetic commentary on the limitations of human time points to the limitlessness of official time. It's a outhouse time, which tickly shuffles around the inertia of a haystack.

Prážská neděle
A Sunday in Prague
Bruno Šefranka, Czechoslovakia, 1963, Czech, 15'
 ■ Městská symfonie odpočívajícího národa ukazuje, jak se milovníci a milovnice piva, stanování a rekreačního sportu chaoticky rozlévají po vltavském Praze.

■ This urban symphony of a nation relaxing shows how lovers of beer, camping and recreational sports chaotically spread across weekend Prague.

Ty nás slone
Hey You, Our Elephant
Václav Táborský, Czechoslovakia, 1963, Czech, 9'
 ■ Trpce satirický komentář ke katastrofálnímu stavu budov Národní galerie nebo České televize upozorňuje na alarmující situaci pražských památek.

■ A bitterly satirical commentary on the disastrous state of buildings like those of the National Gallery or Czech Television draws attention to the alarming situation of Prague's monuments.

Václavské náměstí
Wenceslas Square
Václav Táborský, Czechoslovakia, 1961, Czech, 12'
 ■ Karel Höger představuje mozaiku lokálních jevů, ke kterým patří setkávání u koně, rovněž davy turistů a turistiké z Čech i zahraničí, nákupní horečka nebo vlastenecká náklonnost k českému pivu a skli.

■ Karel Höger presents a mosaic of local phenomena, including "meetings by the horse", teeming crowds of tourists from Czechoslovakia and abroad, shopping frenzy, and patriotic affection for Czech beer and glass.

Vůně benzínu
The Smell of Petrol
Jiří Papoušek, Czechoslovakia, 1963, Czech, 17'
 ■ Barevně dotěrná skrytá kamera přináší obraz národa, který na benzínce do svých kovových útrob čerpá vůni dalek a svobody.

■ A colourfully intrusive hidden camera brings the image of a nation pumping the smell of distance and freedom into its metal guts at a petrol station.

Zablácené město
Mud Covered Mud
Václav Táborský, Czechoslovakia, 1963, Czech, 9'
 ■ Moře bláta, kterým se brodí obyvatelé a obyvatelky nedokončeného sídliště v pražských Malešicích, připomíná, že společnost je dětské hřiště, na kterém se může stát koláč.

■ The sea of mud that the residents of the unfinished housing estate in Prague's Malešice are wading through is a reminder that society is a playground where anything can happen.

Zaječí hony
Hare Hunt
Miro Bernat, Czechoslovakia, 1960, Czech, 20'
 ■ Klívě pohádkový hlas Stanislava Neumannova poeticky apeluje na lidský soucit s náromem zajíců, pronásledovaných honícími psy, kulkami a nesvobodou.

■ Stanislav Neumann's weaving fairy-tale voice poetically appeals to human compassion for the nation of hares, persecuted by hounds, bullets and non-freedom.

Ztratil se pěši člověk?
A Pedestrian Missing
František Papoušek, Czechoslovakia, 1964, Czech, 8'

Utiš vodu**Still the Water**

Naomi Kawase, Japan, 2014, Japanese, 110'
 ■ Dospívající dívka a chlapec na malém japonském ostrově pátrají po smyslu života a smrti.
 ■ A teenage girl and a boy on a small Japanese island search for the meaning of life and death.

Masterclass: Naomi Kawase

Japanese, Czech, 90' 

POCTA: BÉLA TARR**Tribute: Béla Tarr****Werckmeisterovy harmonie****Werckmeister Harmonies**

Béla Tarr, Ágnes Hranitzky, Hungary, 2000, Hungarian, 145'

■ Přítomnost vycpané velryby v malém madarském městečku vyzvala rozvratnou a emocionálně vypjatou podívanou, při níž se ctižádostivé postavy chopí příležitosti k osobnímu prospechu.
 ■ The presence of a stuffed whale carcass in a small Hungarian town triggers a disruptive and emotionally charged spectacle, with ambitious characters seizing the opportunity for personal gain.

Masterclass: Béla Tarr

English, 60' 

FASCINACE: UI**Fascinations: AI****Budme kamarádi****Let's Be Friends**

Arno Coenen, Rodger Werkhoven, Netherlands, 2022, English, German, 8'

■ Fiktivní postavy vygenerované aplikací DALL-E 2 z náhodného souboru pixelů-šumů se ve svých promluvách dotýkají otázek a úzkostí týkajících se umění po jeho zahlcení plody AI.
 ■ In their speeches, fictional characters generated by DALL-E 2 from a random set of pixel-noises touch upon the questions and anxieties surrounding art after it has been overwhelmed by the fruits of AI.

Gott navždy – prolog**Gott Forever – Prologue**

Aleš Vrzák, Czech Republic, 2023, Czech, 2'

■ Digitální otisk hlasu Karla Gotta, vytvořený ze zvukových záznamů pořádu „Zpátky si dám tenhle film“, umožnil umělé inteligenci načíst vybrané pasáže ze zpěvákovy autobiografie „jeho“ hlasem.
 ■ A digital imprint of Karel Gott's voice, created from audio recordings of the show "Zpátky si dám tenhle film", allowed artificial intelligence to read selected passages from the singer's autobiography in "his" voice.

Já, já a zase já**Me, Myself and I**

Claudia Larcher, Austria, 2022, English, 6'

■ Tisnivý prout bezvěz proměny jednoho fotografického portrétu z autorčina domácího archivu ma na svědomí GAN (Generative Adversarial Network), kterou Claudia Larcher nasytily 350 fotografiemi své tváře a doprovodila koláží útržků z rozhovorů o identitě, jež vedla s různými chatboty.
 ■ The distressing stream of seamless transformation of a single photographic portrait from the artist's home archive is the work of GAN (Generative Adversarial Network), which Claudia Larcher has saturated with 350 photographs of her face, accompanied by a collage of snippets from identity conversations she has had with various chatbots.

Komuniké o vyzbrojení obličeje: Buzerantská tvář**Facial Weaponization Communiqué: Fag Face**

Zach Blas, United States, 2021, English, 8'

■ Osobní rysy mluvčího zůstávají skryty za amorfně temně růžovou maskou teplouškou, vytvořenou z biometrických dat obličeju mnoha queer mužů, a za umělým hlasem, který vyzbírá k odmítnutí viditelnosti a kultivaci forem života bez šablon nasazovaných vládnoucí politikou reprezentace.
 ■ The speaker's personal features remain hidden behind an amorphous dark pink queer mask made from the biometric data of many queer men's faces, and an artificial voice that encourages the rejection of visibility and the cultivation of forms of life without the templates imposed by the ruling politics of representation.

Moje cesta 1983–2020 podle sovětského astronauta Vánoční dekorace**My Journey 1983–2020 by Soviet Astronaut Christmas Decoration**

Suzanne Treister, United Kingdom, 2020, English, 12'
 ■ Variace na deníkové filmové eseje dosazuje na místo protagonisty lesklou figurku kosmonauta vyrobenou v roce 1983 v sibiřské továrně na sváteční dekorace.

■ A variation on diary film essays puts a shiny cosmonaut figure made in 1983 in a Siberian holiday decoration factory in the place of the protagonist.

Myslel jsem, že slyším občany**I thought I was hearing citizens**

Manu Lukšch, Mukul Patel, Austria, United Kingdom, 2023, English, 6'

■ Akterý subverzivně apelativního filmu Myslel jsem, že slyším občany jsou animovaní avataři, kteří promlouvají o nebezpečích souvisejících se sběrem a využíváním osobních dat, nad nimiž nemáme kontrolu.

■ The actors in the subversively appealing film I Thought I Was Hearing Citizens are animated avatars who speak about the dangers of collecting and using personal data over which we have no control.

Obchod**Commerce**

Daniel McIntyre, Canada, 2023, English, 7'
 ■ Svížný sarkastický esej o propouštění řádových zaměstnanců, jejichž práci nahrazují stroje, kombinuje ruční zpracování 16mm filmu s umělou inteligencí, strojovým učením a hlasy vlivných osobností prezentujících vlnouvavé manažerské monology ve verších.
 ■ A briskly sarcastic essay about the layoffs of rank-and-file workers whose jobs are replaced by machines, it combines hand-crafted 16 mm film with artificial intelligence, machine learning and the voices of influential figures presenting voritous managerial monologues in verse.

Případ Tentacular**Dossier of Tentacular**

Tuomas A. Laitinen, Finland, United States, 2018, English, 11'

■ Promluvy ne-lidských, vice-než-lidských i vyprázdňených subjektivit tvorí reverzibilní komentář k obrazovým prouďům zahrnujícím animovanou rekonstrukci zápisů či generovaný poetický text.
 ■ Promluvy ne-lidských, vice-než-lidských i vyprázdňených subjektivit tvorí reverzibilní komentář k obrazovým prouďům zahrnujícím animovanou rekonstrukci zápisů či generovaný poetický text.

Scalespace**Petr Salaba**

Czech Republic, 2023, No Dialogue, 30'

■ Každých 100 sekund se perspektiva filmu zpomalí desetkrát, což nám umožňuje vidět transformativní události v nové perspektivě.

■ Every 100 seconds, the perspective of the film slows down ten times, allowing us to see world-transforming events in a new perspective.

Steve nenavídí ryby**Steve Hates Fish**

John Smith, United Kingdom, 2015, No Dialogue, 5'

■ Každých 100 sekund se perspektiva filmu zpomalí desetkrát, což nám umožňuje vidět transformativní události v nové perspektivě.
 ■ A probe into the lives of small-town Swedish youth who enjoy dangerous rides in specially modified cars.

Supertelevize**Supertelevision**

Jarkko Räsänen, Finland, 2022, No Dialogue, 3'

■ Supertelevize je snová cesta od televizní obrazovky k titulkům animovaná umělou inteligencí.
 ■ Supertelevision is an AI-animated dreamlike journey from the insides of a TV screen to the end credits.

SYLLA:ISDY**PHILTH HAUS**

Netherlands, 2022, English, 10'

■ Ilustrativní záběry z reklam, které sestavila umělá inteligence SYLLA, doprovázejí báseň o dívce touze po sebeurčení a uznání stále více zneklidňujícími obrazy spojujícími dospívání s odtokem odpadních vod, gender se zlatými retrívry a lásku s počítáčem generovanou animací.
 ■ Illustrative stills from the ads, compiled by SYLLA artificial intelligence, accompany a poem about a girl's desire for self-determination and acceptance with increasingly disturbing images linking adolescence with sewage runoff, gender with golden retrievers, and love with computer-generated animation.

Umělec ve stroji**The Artist in the Machine**

Claudia Larcher, Austria, 2022, No Dialogue, 3'

■ Nestabilní obraz oměsél fasády spolu s Claudiou Larcher vytvořily Generátor a Diskriminátor, neuronové sítě, které „vyrostly“ na papírových kolážích vytvořených z výstřížků z architektonických časopisů.
 ■ Together with Claudia Larcher, the unstable image of the shabby façade was created by Generator and Discriminator, neural networks that "grew" on paper collages made from clippings from architectural magazines.

REALITY TV**2Plné hnido v Libereckém kraji****A Full Nest 2**

Linda Kallistova Jablonská, Czech Republic, 2023, Czech, 26'

■ Další obdivuhodný příběh o přechodném pěstovnictví.
 ■ Another admirable story of transitional fostering.

Milan Kruml: Jídlo, sport a obrazovka – Aktuální trendy v Reality TV**Milan Kruml: Food, sport and screen – Current Trends in Reality TV**

Milan Kruml, 60'

■ Po celém světě lidé jedí a sportují – a velmi rádi se na to tak dívají.
 ■ All over the world, people eat and exercise – and they love to watch it too.

Naháť výchova**Naked Education**

Liam Royales, United Kingdom, 2023, English, 51'

■ Všechno co chcete vědět o svém těle, ale bojíte se zeptat.
 ■ Everything you want to know about your body but are afraid to ask.

Pickupovi**Pick-up Artists**

Tadeáš Daněk, Czech Republic, 2023, Czech, 15'

■ Pohled do světa organizovaného pouličního svádění.
 ■ A glimpse into the world of organized street seduction.

Pravda a lež: Konspirace**Truth & Lies: Conspiracy**

John Kantara, Germany, Canada, 2023, English, 52'

■ Dezinformace, které ovlivnily historii.
 ■ Disinformation that has influenced history.

Pravda je velryba: Konspirace**Truth & Lies: Conspiracy**

John Kantara, Germany, Canada, 2023, English, 52'

■ Dezinformace, které ovlivnily historii.

■ Disinformation that has influenced history.

Proč právě my?**Why Us?**

Janek Jirků, Czech Republic, 2023, Czech, 40'

■ Režisérka se v krátké eseji ohlíží za svými prarodiči i prostorem mezi východem a západem, který utváří její identitu.
 ■ In a short essay, the director looks back at her grandparents and the space between East and West that shaped her identity.

MARN, obléčená v nahotě**MARN, dressed in nudity**

Karolína Brabcová, Czech Republic, 2023, Czech, 44'

■ Portrét Marn a její cesty přes strip klub za filmovou kameru.
 ■ A portrait of Marn and her journey through the strip club to shoot film.

Mathieu a jeho panenky**Mathieu's Dolls**

Matthieu Gilles Bechara, Léo-Polde Poullion, France, 2022, French, 9'

■ Mathieu se věnuje své vásni pro starožitnosti. Sběrá starých panenek se již 20 let věnuje restaurování porcelánu a oživování minulosti. Opravování předmětů mu umožňuje léčit vlastní rány. Mathieu pursues his passion for antiques. For 20 years now, this collector of old dolls has been restoring porcelain and reviving the past. Repairing objects allows him to heal his own wounds.

Menuet**Minuet**

Hans Broich, Austria, Germany, 2023, German, 71'

■ Dokumentární adaptace románu známého vlámského spisovatele je pojata jako mnicholas skládající se z voiceoverů tří postav obývajících jeden společný byt.
 ■ The documentary adaptation of the novel by the famous Flemish writer is conceived as a polyphony consisting of the voiceovers of three characters inhabiting a shared apartment.

Nothing Runs Like a Deere**Max Göran, Sweden, 2023, Swedish, 17'**

■ Sonda do života maloměstské švédské mládeže, která se baví nebezpečnými jízdami ve speciálně upravených automobilech.

■ A probe into the lives of small-town Swedish youth who enjoy dangerous rides in specially modified cars.

Proč moje máma miluje Russell Crowea**Why My Mum Loves Russell Crowe**

Emma van den Berg, Netherlands, United Kingdom, 2022, Dutch, 26'

■ Introspektivní dokument, ve kterém režisérka pátrá po

Lesní žal

The Grief of the Forest
Barbora Klocová, Czech Republic, 2023, Czech, 26'
■ Dětem na Vysočině chybí lesy, které vzala klimatická změna a kůrovcová kalamita. Jak se s touto ztrátou vypořádají?
■ Children in Vysočina region miss the forests that climate change and the bark beetle calamity have taken away. How are they coping with this loss?

Muzikantky: Buřičské
Female Musicians: Rebellious
Dagmar Smrková, Czech Republic, 2023, Czech, 26'
■ Snímek mapuje současnou ženskou písničkářskou scénu, která tvorí skladby o vztahových problémech, potížích s láskou, s dětmi nebo třeba s morálkou.
■ The film maps the contemporary female singer-songwriter scene, which creates songs about relationship problems, difficulties with love, children or even morality.

Pochval měl
Praise Me!
Eva Tománová, Czech Republic, 2023, Czech, 54'
■ Dokumentární film o nejrůznějších podobách touhy po dokonalosti.
A documentary about the various forms of the desire for perfection.

První máj
First of May
Petr Smrk, Czech Republic, 2023, Czech, 55'
■ Snímek pojednává o více než stoletém vývoji oslav a smyslu prvního máje.
■ The film explores the more than a century-long development of the May Day celebrations and the meaning of May Day.

Případ Modrý
The Modry Case
Roman Vávra, Czech Republic, 2023, Czech, 54'
■ Snímek o úspěšném hokejovém brankáři Bohumilu Modrému, který se v 50. letech stal jednou z mnoha obětí vykonstruovaných politických procesů.
■ A film about the successful hockey goalie Bohumil Modrý, who became one of the many victims of fabricated political trials in the 1950s.

Radost z myšlení
The Joy of Thinking
Tomáš Škrdlant, Czech Republic, 2023, Czech, 52'
■ Sběrný dokumentární film přiblížuje osobnost Zdeňka Neubauera, svérázného filozofa, vědce, akademika, mykologa a disidenta.
■ The documentary film presents Zdeněk Neubauer, a peculiar philosopher, scientist, academic, mystic, mycologist and dissident.

Reprodukce 2.0
Reproduction 2.0
Kateřina Hrochová, Czech Republic, 2023, Czech, 52'
■ Roční obraty českých klinik asistované reprodukce dosahují miliard. Jde ještě o medicínu nebo o byznys bez etických pravidel?
■ The annual turnover of Czech assisted reproduction clinics reaches billions. Is it still medicine or a business without ethical rules?

Rozsvít světlo, at je vidět
Put the Light On, so We Can See
Rudim Špaček, Czech Republic, 2023, Czech, English, Japanese, 93'
■ Film o přátelství a spolupráci hudebníka Miroslava Waneka a výtvarníka Martina Veliška, které propouje zejména kapelu Už jsme doma.
■ A film about the friendship and cooperation between musician Miroslav Wanek and artist Martin Velišek, who are connected mainly by the band Už jsme doma.

Stop Time
David Čálek, Czech Republic, 2023, Czech, 92'
■ Snímek popisuje unikátní pandemickou situaci, během které se z ulic ztratili lidé a kteří nám nabídli zcela nový pohled na realitu.
■ The film describes a unique pandemic situation in which people disappeared from the streets and which offered us a whole new perspective on reality.

Váleční reportéři
The War Correspondents
Petr Janáček, Czech Republic, 2023, Czech, 52'
■ Dokumentární rozhovory s válečnými reportéry, kameramamy a fotografy o tom, jak vnímají svou práci a jak prožívají strach.
■ Documentary interviews with war reporters, cameramen and photographers about how they perceive their work and how they experience fear.

Velký smutek
The Great Sadness
Pavel Štingl, Czech Republic, 2023, Czech, 52'
■ Snímek přináší pohled na zlomový rok 1953, během kterého lidé povinně truchlili nad smrtí Gottwaldova a Stalina a upřímně smutnili kvůli měnové reformě.
■ The film provides a glimpse of the pivotal year 1953, during which people dutifully mourned the deaths of Gottwald and Stalin and sincerely grieved over currency reform.

Všichni lidé budou bratři
All Men Become Brothers
Robert Kirchhoff, Czech Republic, Slovakia, 2023, Czech, Slovak, Italian, Russian, 116'
■ Dokument z období železné opony i sjednocené Evropy sledující utopistu a politickou populární hvězdu Alexandra Dubčeka.
■ A documentary from the period of the Iron Curtain and unified Europe following utopian and political pop star Alexander Dubček.

Žít v nezisku
Live in a Non-Profit
Markéta Oddfish Nešlehová, Czech Republic, 2023, Czech, 26'
■ Film na pozadí příběhu několika neziskových organizací zkoumá současný přístup Čechů k dárkovství.
■ Based on the stories of several non-profit organizations, the film explores the current attitude of Czechs towards donation.

Život je jen boží mlýn
Life is but a Wheel of Justice
Břetislav Rychlík, Czech Republic, 2023, Czech, 26'
■ Jak prožívali členové legendární kapely The Plastic People of the Universe poslední koncert své kariéry?
■ How did the members of the legendary band The Plastic People of the Universe experience the last concert of their career?

FAMU UVÁDÍ: 1. ROČNÍK KDT
FAMU Presents:
First Class Department of Documentary

8 let a 1 rok války
8 and 1 Year of the War
Daria Kovalchuk, Czech Republic, 2023, Czech, Ukrainian, 5'
■ Co může dělat uprchlík v cizině, aby pomohl svému státu vyhrát válku?
■ What can a refugee in a foreign country do to help his country win a war?

Čas sbírat kameny
Time to Gather Stones
Anastasiia Bonadyha, Czech Republic, 2023, Czech, Ukrainian, 7'
■ Reportáž o konstruktivní síle mladých dobrovolníků, kteří obnovují komunity zasažené ruskou okupací

Dobrá Voda
Gutwasser
Kateřina Konrádová, Czech Republic, 2023, Czech, 10'
■ Dobrá Voda jako bývalý vojenský újezd i poutní místo s léčivými prameny. Příběh města zachycený v jediném domě, jediném jméně, jediné kapce vody.
■ Gutwasser as a former military retreat and pilgrimage site with healing springs. The story of a place captured in a single house, a single name, a single drop of water.

Každý nůž má dvě hrany
Every Knife Has Two Edges
Barbora Aradská, Czech Republic, 2023, No Dialogue, 3'
■ Snímek sleduje přípravy na tradiční zabijačku. Postupem času se ovšem stává zřejmé, že celý proces se stává spíše rituálem výroby nože.
■ The film follows the preparations for a traditional slaughter. However, as time goes on, it becomes clear that the whole process becomes more of a ritual of knife making.

Kdybych se chtěla naučit padat
If I Ever Want to Learn How to Fall Down
Hana Slaninová, Czech Republic, 2023, Czech, 7'
■ Slyšela jsem o pánovi, co trénuje holub, aby padali k zemi. Ta představa mě vyděsila i uchvátila zároveň.
■ I heard about a man who trains pigeons to fall to the ground. I was terrified and fascinated by the idea at the same time.

Měli jsme zahradu
We Used to Have a Garden
Hana Slaninová, Czech Republic, 2023, Czech, 9'
■ V meditativně-hravém časosběrném dokumentu autorka porozloučí, jak zahradičnice a zahradní trpaslík hledají ztracenou zahradu na vybetonovaném dvorku.
■ In this meditative and playful time-lapse documentary, the author observes a gardener and a garden gnome searching for a lost garden in a concrete backyard.

miny
mines
Daria Kovalchuk, Czech Republic, 2023, No Dialogue, 5'
■ Pyrotechnici si při práci nemohou dovolit udělat ani jednu chybu – jakýkoli přešlap by totíž mohl být jejich posledním.
■ Bomb disposal technicians cannot afford to make a single mistake – any misstep could be their last.

O sněhu a o nás
Of People and Snow
Viktoria Aldabagh, Czech Republic, 2023, No Dialogue, 7'
■ Co všechno jsme ochotní udělat, abychom se se sněhem ještě nemuseli rozloučit?
■ What are we willing to do so that we don't have to say goodbye to snow yet?

Pomsta je zdravá
Revenge Is the Answer
Viktoria Aldabagh, Czech Republic, 2023, No Dialogue, 3'
■ Snímek sleduje očistný rituál za přítomnosti dvou bot a čtyř holek, které vědí, že pomsta je pro lidi zdravá.
■ The film shows a cleansing ritual in the presence of two shoes and four girls who know that revenge is healthy for people.

super heavy
Anastasiia Bonadyha, Czech Republic, 2023, Ukrainian, Russian, 10'
■ Autorka zkoumá formativní funkci plavání, jeho vliv na upevňování rodinných pout a jeho vztah k současné tisínci výšelevné reálnosti.
■ The author explores the formative function of swimming, its influence on strengthening family bonds and its relationship to the current oppressive reality of war.

Uslyšet ucítit / Počuty vědčuti
To Hear to Feel / Počuty vědčuti
Kateřina Konrádová, Czech Republic, 2023, Czech, Ukrainian, 11'
■ Šplouchání oceánu, telefonní signál a kuchyňské rituály jako bilingvní příběh o hledání milostného jazyka.
■ Ocean splashes, phone signals and kitchen rituals as a bilingual tale of the search for a love language.

Železná kráva
Iron Cow
Barbora Aradská, Czech Republic, 2023, Czech, 9'
■ Snímek zachycuje vztah mezi hospodářem a jeho krávou, která je neustále hladová a vyžaduje pozornost.
■ The film depicts the relationship between a farmer and his cow, which is constantly hungry and in need of attention.

MY STREET FILMS

Brno-Zábradlí
Brno-Railings
Lucie Pozniková, Czech Republic, 2023, No Dialogue, 9'
■ Prostor zastávky jako prostor k prozkoumání metafor, kterou nesou graffiti, mumlání šalin a pixely v různých odstínech šedi.
■ A tram stop provides the space to explore a metaphor carried by graffiti, the humming of the trams and pixels in various shades of grey.

Mezi
In Between
Bao Long Lý, Czech Republic, 2023, Czech, English, Vietnamese, 5'
■ Dva jazyky, dvě kultury a obtížné hledání vlastní identity.
■ Two languages, two cultures and a difficult search for one's own identity.

Qirim
Crimea
Kateryna Khramtsova, Czech Republic, 2023, Ukrainian, 10'
■ Osobní cesta odporu režiséry a performerky Antoniny Romanové vůči okupační politice Ruska.
■ Director and performer Antonina Romanova undertakes a personal journey of resistance to Russia's occupation policies.

Smutek antropocénu
The Sadness of Anthropocene
Lenka Veselá, Czech Republic, 2023, Czech, 9'
■ Jaký je vliv všudypřítomných, člověkem vyrobených, chemických látek na naše pocity a myšlenky?
■ What is the effect of pervasive anthropogenic chemicals on our emotions and thoughts?

Ve tmě
In the Dark
Aneta J., Czech Republic, 2023, Czech, 11'
■ Já jsem vlastně celej život měla k sexu divně vztah...
■ I guess I've always had a weird attitude to sex...

INSPIRAČNÍ FÓRUM
Inspiration Forum**Úterý Tuesday 24. 10.**

Dobrou chuť! / Budoucnost je lokální
Bon appetit! / The future is local

Poklad lokálních surovin
A Treasure Trove of Local Ingredients
Josef Sklenář, Eva Nováková, Michal Burda
Mod.: Petra Tajovský Pospěchová
■ Panelová debata o tom, jak se lidé a krajina mohou vzhýjemně pečovat
■ Panel discussion on how people and landscape can care for each other

Udržitelná kuchařská show
Sustainable Cooking Show
Petrá Tajovský Pospěchová, Pavel Ordel
■ Návod na udržitelné vaření z lokálních surovin v přímém přenosu
■ A live guide to sustainable cooking with local ingredients

Středa Wednesday 25. 10.

Příběh univerza / Vzhůru zpátky na Zem
The Story of the Universe / Back down to Earth

Inspiráční jóga
Inspirational Yoga
Lektorka / Lecturer: Iva Pařízková
■ Jenmá dechová cvičení, výdrž v asanách a relaxace zaměřená na pocit rozpínání – lekce jí tématem nekončína.
■ Gentle breathing exercises, asana stamina and relaxation focused on the feeling of expansion – a yoga class with the theme of infinity

Setkání s hvězdami
Meeting with Stars
Soňa Ehlerová
■ Vnitřní svět astronomky Soni Ehlerové o kouzlech noční oblohy
■ Astronomer Soňa Ehlerová's inner world about the magic of the night sky

My, co jsme trávou vesmíru...
We Who Are the Grass of the Universe...
Lukáš Likavčan
Mod.: Klára Peloušková
■ Úvodní feč a rozhovor o našem vztahu k vesmíru v době klimatické krize
■ Keynote speech and conversation about our relationship to space in a time of climate crisis

Kolonialita v kosmu
Coloniality in Space
Natalie B. Treviño
Mod.: Petr Boháček
■ Úvodní feč a rozhovor o tom, jak vesmír prozkoumává nevýzěti
■ Keynote speech and conversation on how to explore the universe and not exploit it

Po Remkovi
After Remek
Ales Svoboda, Lucie Rádroková, Dušan Majer
Mod.: Jan Sprátek
■ Panelová debata o roli Česka ve vesmírných aktivitách na poli výzkumu a vědy
■ Panel debate on the role of the Czech Republic in space activities in the field of research and science

Je to proces**It's a Process**

Sara Imari Walker
Mod.: Lenka Vrtíšková Nejezchlebová
■ Úvodní feč a rozhovor o tom, kde všechno je život
■ Keynote speech and conversation about all the places where there is life

Čtvrtek Thursday 26. 10.

Rozpuštění hranic / Voda změní svět
Dissolving borders / Water will change the world

Inspiráční jóga
Inspirational Yoga
Lektorka / Lecturer: Iva Pařízková
■ Lekce jógy zaměřená na pocit splynutí typický pro pohyb ve vodě
■ Yoga class focusing on the feeling of merging typical for movement in water

Rozpuštění se od sebe v jednom proudu
We're Dissolving Away From Each Other in a Single Stream
Jana Vébrová
■ Vnitřní svět Jany Vébrová o vodě a písničkách
■ Jana Vébrová's inner world of water and songs

Těžba ze dna
Mining the Bottom
Patricia Esquerda, Jan Freidinger
Mod.: Štěpán Sedláček
■ Úvodní feč a debata o ohroženém životě v hlubinách
■ Keynote speech and debate on endangered life in the deep

Stačí když kape?
Like a Fish out of Water
Václav Hradilek, Markéta Zandlová, Vlastimil Karlík
Mod.: Helena Truchlá
■ Panelová debata o suchu v Česku
■ Panel debate on drought in the Czech Republic

O času a vodě
On Time and Water
Andri Snær Magnason
Mod.: Jonáš Zbořil
■ Rozhovor o možnostech zlepšení voděbezprecedentních změn klimatu i světa
■ A conversation about the possibilities of language in a time of unprecedented climate and global change

Hydrosex!
Éwelina Jarosz, Justyna Górowska
■ Artist talk on hydrosexualním hnutí v umění
■ Artist talk on the hydrosexual movement in art

Pátek Friday 27. 10.

Křehká pouta / Je budoucnost soužití v komunitách?
Fragile Bonds / Does the future of coexistence lie in communities?

Inspiráční jóga
Inspirational Yoga
Lektorka / Lecturer: Iva Pařízková
■ Lekce jógy s tématy společenství a vzájemnosti
■ Yoga classes with themes of community and reciprocity

Nadějením nájem neplatíš
Enthusiasm Won't Pay the Rent
Anežka Bartlová, Miloš Hroch, Hana Říčková, Táňa Zábloudilová
■ Manifest kulturního novinářství
■ Manifest of cultural journalism

Deliberaci demokracii vstříč
Deliberation for Democracy
Iva Česnulaitytė, Vendula Menšíková
Mod.: Andrea Culková
■

JI.HLAVA DĚTEM
Ji.hlava for kids
David Bolech: Bajky

Zábavu i ponámení přinese divadelní zpracování bajek z pera Eduarda Petříška a Jean de la Fontaine.

De Facto Mimo: Zelený prasátko

Dívadlo o nepřirozeně zbarveném prasátku, jeho cizokrajném kamarádovi a loupežnicích, kteří mají hlad a chut na cokoliv.

Dětský koutek a minikino

Celodenní dětský koutek s možností hledání odborným personálem a s pravidelnými projekcemi tematických pořadů ČT:D otevírá každý festivalový den.

FLAŠKINET

Koncert lavahové hudby potěší bohatým známým repertoárem a inspiruje k nekonvenčnímu přemýšlení o věcech kolem nás.

Dubnička-Lahoda: Normálně nezpívám

Interaktivní hudebně-literární pořad, při kterém si děti složí vlastní písničku a na koncertě si ji společně zazpívají.

Filmářský workshop

Dáme dohromady filmářský štáb a společně zdokumentujeme dění na festivalu.

Filmová laboratoř

Na průchozím workshopu se děti seznámí s technologiemi filmu a vyzkouší si ovlatat projektor nebo strhnout filmový páš.

Hravě a zdravě o menstruačním cyklu (pro holky i kluky)

Katka Marešová dětem hravou formou vysvětlí, jakým proměnám prochází tělo i psychika během dospívání a během měsíce.

Jsou zvířátka opravdu jiná než my?

Jihlavský zoolog a vypravěč Pavel Bezděčka se zamýšlí nad rozdíly mezi lidmi a zvířaty.

Knihu pocítí s Ester Starou

Autorka prostřednictvím své knížky seznámí děti s nejobjevitelnějšími emocemi a pomůže jim je prozkoumat a naučit se s nimi pracovat.

Matěj Kolář – Písničky pro děti

Přijde se naučit lidovou písničku z Jihlavy na interaktivní koncert.

Mocný zvuk

Klauniáda pozve na projekci dokumentu o práci zdravotních klaunů na jednotce intenzivní péče s následnou debatou.

Ozvěny Malých vizi – Nejmladší filmaři nejmladším divákům

Projekce filmů nejmladších tvůrců a tvůrkyní, kteří které zabodovaly i na celostátní přehlídce Malé vize, spojená s workshopy a sdílením filmářských zkušeností s vrstevníky a vrstevnicemi.

Panelpisko: Plevel, který nevytrhá

Hudební vystoupení o tom, co se děje na nebi, ale i v podzemí dětských dušiček.

PastaBasta: Domů

Loutková inscenace pojednávající o tom, jaké to je ze dne na den přijít o bezpečí domova.

Pěstujeme příběhy: Betonová sukně

Storytellingové představení s interaktivním přesahem na motivy norské Popelky.

Placková patrola aneb vyrob si placku=placáka!

Odnesete si z Ji.hlavy jedinečný suvenýr vyrobený na plackové dílničce.

Pražský filmový kufr uvádí: Nej doku roku a jiné blockbustery

Promítání toho nejzajímavějšího z loňského tvorby mladých filmářů a filmárek od 4 do 20 let.

Premiéra dokumentu filmářského workshopu

Malý filmový festival vyvrcholí projekcí výstupů dětského filmářského workshopu, které probíhá pod vedením lektorstva z Centra dokumentárního filmu.

Projekce filmů DidaDiv dílny

S DidaDiv si děti vyrábí vlastní loutkové divadlo, makrelí pouť, vymyslí scénář a rovnou ho zrealizují.

Průběžná animační dílna

Přetaví nápadu do krátkých animací si mohou děti vyzkoušet se studenty SÚŠG Jihlava.

Přit, o tom se nemluví...

Dramaták, ve kterém se seznámíme s vlastním tělem, dechem a haslem a dozvím se něco o sobě, o druhých i o světě.

Ranní rozvojovky pro celou rodinu

Na celodenní sezení v kinosezi máme připravil ranní rozvojovku inspirovanou festivalovými tématy.

RNB SCHOOL: Základy dabingu a hlasové tvorby

Pod vedením dabingové herecky propojí děti svůj hlas postavám animovaného i hráneho filmu.

Stezkou Jihlavy filmové a divadelní

Komentovaná procházka, na které poznáme historii hlavních festivalových dějišť i zábavu našich předků.

Tasemnice hledá byt

Představení sbírky rozpustilých básníček o divných tvořech s workshopem básnění a ilustrování.

Ústav úžasu: Cirkus Prditko

V nevhodném divadelním představení pro děti se říká pouze pravda – všechni prděli a kdo neprděl, prasknul.

Večerníčky

Přijde se po festivalovém dni odpočinout na promítání večerníčků České televize.

Zahrada jako svět, svět jako zahrada

Výtvarný workshop a čtení z pracovního sešitu Krunýř, zaměřeného na prohlubování mezidruhových vztahů, rozvoj imaginace a empatie a nebinárního vidění světa.

JI.HLAVA VIBES
Ji.hlava for Teenagers
Gen Z & komunita

Sympozium o komunitách, na kterém se podíváme na jejich různé podoby a poslání zkušenosti s jejich vytvářením; moderuje Jan Špaček.

Kde je a kde není voda?

Mapovací workshop koordinátorů Živé vody inspiruje, jak ze krajinu adaptovat na změnu klimatu.

Kimchi workshop

Přijďte si vyrobit tradiční korejské kimchi a probrat otázky plýtvání vs. nedostatku jídla se zástupkyní Food Not Bombs.

Nehrotit, ale for real něco dělat pro klima

Co může každý dělat, řeknou na inspirační debatě nejmladší koordinátor projektu Živá voda Jakub Nekvasil a autor klimatického podcastu 2050 Petr Holík.

Nenášlná komunikace aneb jak na to, abychom se opravdu pochopili

Cvičení, které pomohou v konverzacích budovat vzájemné porozumění a předcházet zbytečným konfliktům nebo nepochopení.

Podvídáčky nesvákně LIVE: Komunitní terapie hejtem

Talk show na téma „psychické zdraví a vztahy“ pro milovníky zapákllosti a vratkého humoru.

Popel s umělou inteligencí by Aignos

Programový blok zaměřený na AI obsahuje workshop, debatu i soubor člověka s ChatGPT.

Vibes Film Guide

Za účasti tvůrců představíme jejich film vybraný do festivalového programu pro mládež.

Workshop deskových her

Jedinečná možnost vytvořit si deskovku podle vlastních představ.

Workshop digitálních her

Zájemci a zajímavým si vyzkouší tvorbu jednoduché digitální hry od nápadu až po hotový herní zážitek.

Zahájení Vibes: vernisáž výstavy Amelie Slavíkové

Hrozně krásnejší náct, autorské čtení Apoleny Vybrálové, hudební show Princip

Slavnostní zahájení programu pro mladé v režii umělců a umělkyní generace Z.

NOČNÍ SCÉNA
DKO Night Beats
Kohl&Ben

■ Vykopávky a nadšenci z blešího trhu s deskami z Prahy. Tož se tu všechny druhy groovy hudby, od soulu po world music, od rock'n'rollu po disco.

■ Flea market record diggers and enthusiasts from Prague. Spinning all kinds of groovy music, from soul to world music, from rock'n'roll to disco.

LILITH

■ Připravte se na hudební tripp s LILITH pod takto významnou hudebníkem Radou Wave. Díky vlivu hardcore 90. let, Y2K a Kawaii kultury jsou sety plné ikonickejších samplů a remixů.

■ Get ready for a musical trip with LILITH under the direction of Radio Wave. Influenced by 90s hardcore, Y2K and Kawaii culture, the sets are full of iconic samples and remixes.

Madeleine

■ Selekce Madeleine mění parket na hypnotický rituál v kombinaci s organickými zvuky. Electro-techno-tribal-downtempo, podle nálad.

■ Madeleine's selections turn the dance floor into a hypnotic ritual combined with organic sounds. Electro-techno-tribal-downtempo, depending on the mood.

NCOL

■ Její klubové sety jsou vždy rozmanitým průzkumem emocionální krajiny a prostředí, které ji obklopuje. Její sety vás mohou přivést k extatickému šílenství, povznést vaši duši, nebo vám zlomit srdeč. Ať tak čo ona, nikdy nezklame.

■ Her club sets are always diverse explorations of the emotional landscape and environment surrounding her. Her sets can lure you into an ecstatic frenzy, uplift your soul, or break your heart. Either way, she never fails to deliver the punches.

Never Sol – Sedmě nebe DJ set / Never Sol – Seventh Heaven DJ set

■ Hudebnice a producentka Sára Vondrášková představí hudební život, jež posluchačům není tak důvěrza, ale je zároveň silná, inspirativní, zajímavá a progresivní.

■ Musician and producer Sára Vondrášková will present music that isn't very well-known by listeners, but is at the same time strong, inspiring, interesting and progressive.

Tasya B2B New Magic Media

■ New Magic Media často reflektuje své free-party a noise/punkové kořeny, vybízí k zlepšování významu a raveovějšímu zvuku, ale dává prostor i pro zkoumání neotřídelých experimentů nebo poslechovějších atmosfér, a Tasya ráda zkoumá vše podivné a skákové, míši žány a noří se hluboko do studia emocionální škály. Zná to jako dokonalá shoda? Zlomené beaty pro zlomené srdce.

■ New Magic Media often reflects on her free-party and noise/punk roots, offering up a more unsettling and ravey sound while also making room for exploring fresh experiments or more listening-oriented ambiances. Tasya likes to explore all things weird and bouncy, mixing genres and diving deep into the study of the emotional range. Sounds like a perfect match? Broken beats for broken hearts.

Thomas Verden

■ Melodie, úderné beaty a výbušná atmosféra. V hudbě je svoboda, proto Free Yourself and Dance!

■ Melodies, punchy beats and explosive atmosphere. There is freedom in music, so Free Yourself and Dance!

Wetechy

■ Simon Herrmann se orientuje převážně na rychlejší žánry elektronické hudby. V proudu drahokamů vydolovaných z hřebíku Soundcloudu se potkávají Rihanna, Howard Shore, Skrillex a Tobi se svou kapelou, aby vás donutili vypouti kus duše na parketu.

■ Simon Herrmann focuses mainly on faster genres of electronic music. In a stream of gems mined from the depths of Soundcloud, Rihanna, Howard Shore, Skrillex and Tobi and his band come together to make you sweat out a piece of your soul on the dance floor.

HUDEBNÍ STAN
Music Tent
Amelie Siba

■ I přesto, že se mnohdy jedná o konkrétní zájtky samotné hudebnice, posluchač se s každým z příběhu dokáže snadno ztotožnit a může v sobě nalézt svou pubertální holku.

■ Even though these are often specific experiences of the musician herself, the listener can easily identify with each of the stories and can find their own inner teenage girl.

Dekadentní divadlo Beruška

■ Okamžitý lo-fi muzikál pro tři hlasu. Herci/hudebníci Jiří Nezvába, Petr Marek a Prokop Holoubek využívají od roku 1998 ve vlnách dramatických tvarech všechno možné prostředky vyjádření od civilního herectví přes deklamační výpovídání až k muzikálové momenty s bizarními pohybovými kreacemi.

■ An instant lo-fi musical for three voices. Since 1998, actors/musicians Jiří Nezvába, Petr Marek and Prokop Holoubek have been using all kinds of means of expression in free dramatic forms, from civilian acting and declamatory exuberance to musical

DĚKUJEME / THANK YOU

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KULTURYStátní
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Jan Barta

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Kraj Vysočina je ideálním místem,
kde vaše plány rozkvetou.

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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 dokument v podcastové době – diskuse
15.00–16.00	RozhlaSTO! Momentky z pozoruhodné rozhlasové historie
17.00–18.00	ArtCafé hudebníka Davida Pomahače
18.30–19.30	iRozhlas: Ovčáčovna
23.59–4.00	Noční scéna Never Sol z ČRo Vltava a Dj Lilith z Radia Wave

28. 10. | sobota

10.00–12.00	Rozhlasové dokumenty současných filmářů
13.30–14.30	Radiožurnál: Kutnohorská sekta
15.00–16.00	Od bratří Mašínů k majoru Zemanovi – David Hertl a další
16.30–17.30	Radio Wave: Přežij
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 webu MFDF Ji.hlava



Inspirační fórum

Inspiration Forum



místo pro společné myšlení o současném světě ● a platform for thinking about the contemporary world

24. 10. Úterý | Tuesday

Dobrou chuť! | Budoucnost je lokální
Jak jídlem pečovat o sebe navzájem i o krajiny?

Je lokalismus cesta? Jak se krmit udržitelně?

Bon Appetit! | The future is local

How do we take care of each other and the landscape with food? Is localism the way? How can we feed ourselves sustainably?

25. 10. Středa | Wednesday

Příběh univerza | Vzhůru zpátky na Zem

Jak nám může vesmírný výzkum pomoc v řešení krizí dole na Zemi? Co se můžeme ze vzdáleného kosmu naučit a co nám vesmírný výzkum říká o životě jako takovém? A jak si v něm stojí Česko? O vesmíru vzdáleném i blízkém budeme ve středu diskutovat i s astrobioložkou Sarou Imari Walker.

The Story of the Universe | Back down to Earth

How can space research help us solve crises down here on Earth? What can we learn from deep space and what does space research tell us about life itself? And where does the Czech Republic stand on the matter? On Wednesday, we'll discuss distant and near space also with astrobiologist Sara Imari Walker



Sara Imari Walker

Je to proces | It's a Process ● 25. 10. 19:30–21:00

26. 10. Čtvrtok | Thursday

Rozpouštění hranic | Voda změní svět

Jak změnit náš vztah k vodě a naše vztahy skrze vodu? Jaké dopady má na život pod hladinou hlubokomořská těžba? Kde a proč chybí voda v Česku a jak se daří suchu čelit? Myslet a zažívat vodu budeme ve čtvrtk i se spisovatelem Andri Snær Magnasonem.

Dissolving Boundaries | Water will change the world

How can we change our relationship with water and our relationships through water? What are the impacts of deep-sea mining on life below the surface? Where and why is there a lack of water in the Czech Republic and how is the drought being managed? On Thursday, we'll also think and experience water with writer Andri Snær Magnason.

Andri Snær Magnason

O času a vodě | On Time and Water ● 26. 10. 17:00–18:30



Co si nenechat na letošním fóru ujít?

„I letos určitě budu mít FOMO, protože nestihu všechno. Nevynechám ale stoprocentně Hydrosex! ve vodní sekci, abych se dozvěděla, co znamená voda pro feminismus, dalej celý blok o Vesmíru, kde se mimorádně těším na Kolonialitu v kosmu, a taky vlastní manifestaci Naděšením nájem nezaplatíš o tom, s čím se v současnosti potýká kulturní publicistika. A na tu srdečně zvu i vás.“

HANA RÍČICOVÁ, publicistka

„Zprávy o tom, že někde v kosmu může být život, přijímám se smíšenými pocity—na jednu stranu je vzrušující představa, že bych se dočkala tak převratného zjištění, na stranu druhou si opakovaně vzpomínám na slova skladby Whitey on the Moon z roku 1970 od Gila Scott-Herona, který vypočítává všechny sociální problémy, s nimiž se potýká—ale hlavně, že běloch je na Měsíci.“

Proto jsem moc zvědavá na vystoupení Lukáše Likavčana a následný rozhovor, který s ním povede Klára Peloušková—jak se k sobě vztahuje environmentalismus a kosmický výzkum?

Co si od něj slobíti?“

KLÁRA VLASÁKOVÁ, spisovatelka

„Velmi se těším na přednášku Jak se dělá umělá inteligence. S panem doktorem Fořtem jsem měl jednou v životě úžasnou příležitost sdílet místnost a byl to fakt úžasný pocit. V součtu jsme měli IQ třeba 210 a to jsem od té doby už nezažil.“

JAN ŠPACEK, politický reportér

27. 10. Pátek | Friday

Křehká pouta | Je budoucnost soužití v komunitách?

Může být komunita základem skutečně odolné společnosti? Jak lze v komunitách a skrýtě posílit demokracii? A jaký je vztah komunit k institucím, jejichž tradiční role na sebe v některých případech berou—rodině a státu? O tom, čeho lze dosáhnout jen společně, i o limitech komunitního sdružování budeme v pátek debatovat také se sociologem Janem Sowou.

Fragile Bonds | Does the future of coexistence lie in communities?

Can community be the foundation of a truly resilient society? How can democracy be strengthened in and through communities? And what is the relationship of communities to the institutions whose traditional roles they have in some cases taken on—the family and the state? On Friday, we will discuss what can only be achieved together and the limits of community association also with sociologist Jan Sowa.



Jan Sowa

Komunitní střední Evropa? | Community Central Europe?

● 27. 10. 17:00–18:30

28. 10. Sobota | Saturday

Skutečná revoluce? | Jak AI promění lidství

Sledujeme dnes v přímém přenosu historický přelom ve vývoji AI, nebo jde o bouři ve sklenici vody? Jak umělá inteligence změní způsob, jakým žijeme a pracujeme? A jak jsou možnosti její regulace? Nejen o tom budeme v sobotu diskutovat i s kritikem technologického průmyslu Parisem Marxem.

A Real Revolution? | How AI will transform humanity

Are we watching a historic breakthrough in AI development happen before our eyes, or is it just a storm in a teacup? How will AI change the way we live and work? And what are the possibilities for regulating it? We'll be discussing these topics also with tech industry critic Paris Marx.



Paris Marx

Umělá inteligence ve službách kapitalismu | Artificial Intelligence in the Service of Capitalism ● 28. 10. 12:00–13:30

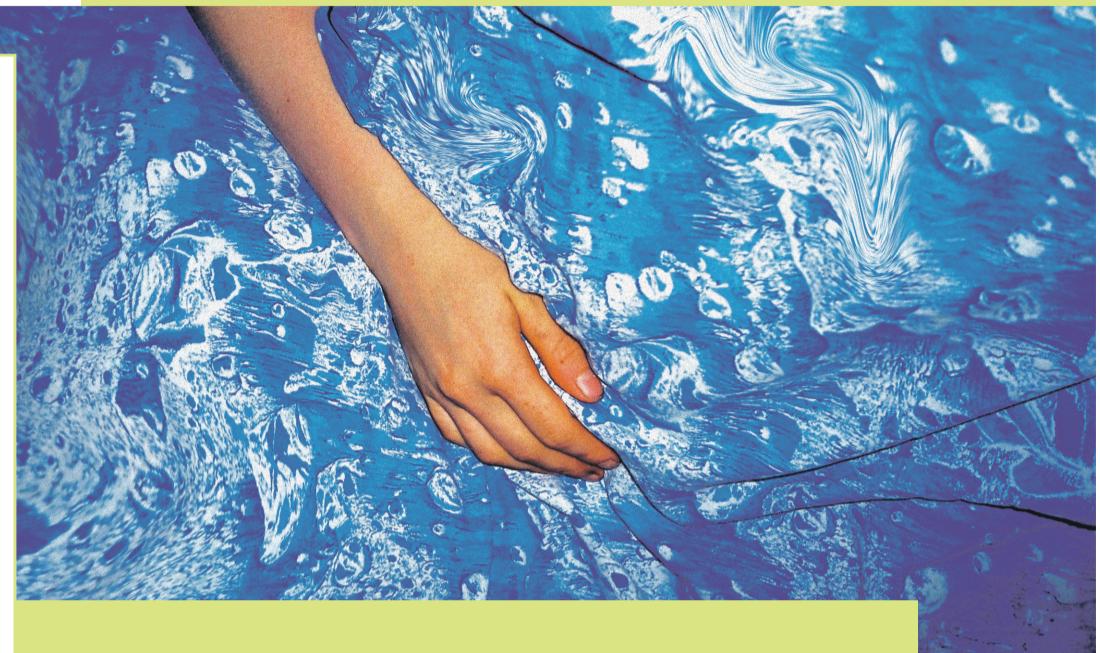
29. 10. Neděle | Sunday

Jak žít? | Kolektivní brainstorming

Jak můžeme spolu vytvářet svět, kde se dobře žije? První otevřené participativní shromáždění Inspiračního fóra zve ke společné diskuzi o tématech, která nás pálí. Nedělní kolektivní brainstorming budou facilitovat lektori a lektorky z neziskové organizace NaZemi.

How to Live? | Collective brainstorming

How can we co-create a world where life is good? The first open participatory gathering of the Inspiration Forum invites you to a mutual discussion on the issues we care about. Sunday's collective brainstorming will be facilitated by lecturers and tutors from the non-profit organization NaZemi.



Přijďte debatovat o světě, ve kterém se dobré žije

Innovation Forum Lab 23/24—Bodies of Water

Jak nás voda může vést při hledání řešení našíhavých ekologických problémů díky své schopnosti propojit lidský rozměr bytí s ostatními formami života? Na to se ptá druhá edice interdisciplinárního výzkumného programu Inspiration Forum Lab, jehož téma jsou Bodies of Water. Lab nabízí prostor, kde se mohou setkávat umělci*kyň a vědci*kyň a spolupracovat na vytváření multimediálních uměleckých projektů založených na výzkumu. Cílem je spojit vědecký a umělecký jazyk a najít způsoby

výjádření, které by mohly komunikovat s publikem za hranicemi každého z těchto dvou světů.

To nejlepší z IF dál promýslíme v podcastu

Podcastová série Screenshot Inspiračního fóra přináší to nejzajímavější ze světového myšlení. Autorkou letošní čtvrté řady je spisovatelka, scénáristka a publicistka Klára Vlasáková. Společně s místními odborníky*icemi rozvíjí v každém ze šesti dílů téma a otázky, které otevřelo uplynulé fórum. Všechny díly jsou k poslechu na našem webu, na webu Deníku Referendum a v podcastových aplikacích Apple Podcast, Google Podcast a Spotify.



dání se ale snažíme být co nejvíce otevření*é a nelépt bezhlavé na recepce na emancipaci z minulosti. V poslední době si ale taky čím dál víc přeju, abychom všichni na fóru čerpali vedle inspirace i naději. Nežijeme zrovna v časech nadějných vyhlídek a problémů, které řešíme, jsou velmi závažné a často bezprecedentní. Existují na ně ale (byť třeba jen dílčí) řešení—a ta v sobě nesou zárodky lepší budoucnosti. Kéž fórum inspiruje k těšení se na budoucí!

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're also including 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 freer 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, IF performers and the general Jihlava public.

You can read the rest of the interview with the head of the Inspiration Forum Tereza Swadoschová in English on our website:



Navštívte náš inspirační web

Zbrusu nový web Inspiračního fóra je knihovnou nápadů a myšlenek, objevujte na inspiracniforum.cz

Visit our inspiration website

The brand new Inspiration Forum website is a library of ideas and thoughts—start discovering at inspirationforum.com

