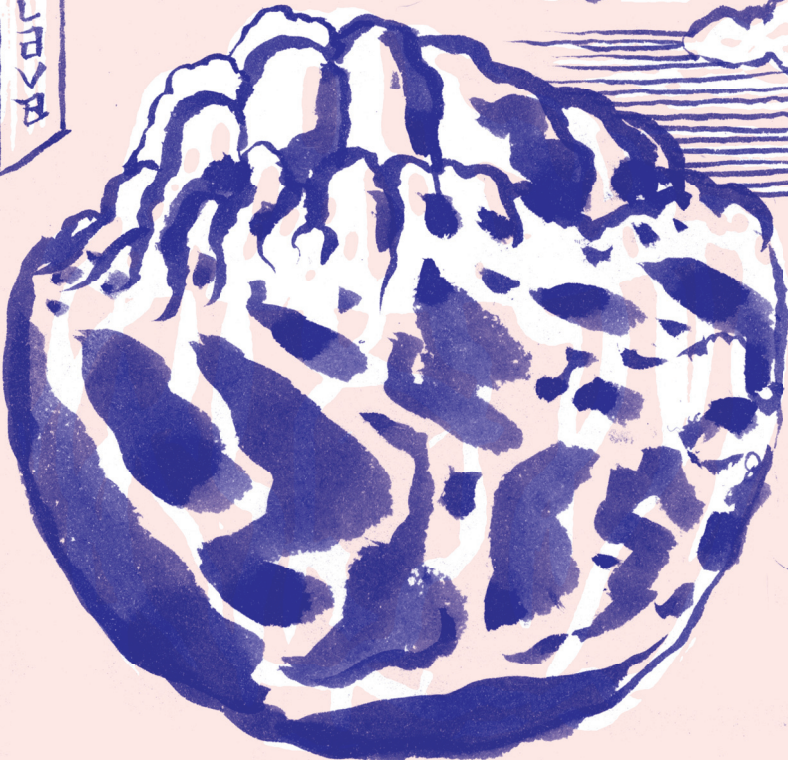




Inspiration Forum
p. 26-27



Czech Joy p. 10-11
Tribute: Tsai Ming-liang p. 17
Translucent Beings: Vít Klusák
and Filip Remunda p. 18-19
We Have Our Film! Images
of the Slovak State p. 20-21



28th International Documentary Film Festival
Mezinárodní festival dokumentárních filmů
hlava
2024
11.3. - 25.10.



“Movies are no longer the dominant art form,” said Harmony Korine, film visionary and provocateur at the Venice Film Festival last month. This idea has also flashed through my mind many times. But I always realise that the audiovisual environment has never been as open and permeable as it is today, where everyone can be a creator or co-creator, and many of us are taking advantage of that. Film is an obvious form of self-expression. Richard Leacock, who fought for precisely this a quarter of a century ago at Ji.hlava, could not be happier. And the fact that some call this state of affairs overproduction is more of a misunderstanding of this change. Harmony Korine is being provocative, because he knows that film must not be allowed to get comfortable, lose its drive and its desire to speak contemporarily about the present. We know from a scientific background that the key to constant discovery and advancement in knowledge is not in the application of patents, but in their development. So while science needs CERN and other research projects, audiovisual art has film festivals, educational programmes and industry platforms. Ji.hlava as well as other festivals are thus inspirational hubs; they’re telescopes of cinema that push and transform film. They create opportunities for reflection and surprise. New questions and possible new answers deepen quantum physics as well as the audiovisual. They guarantee future blockbusters and the fact that film will continue to be an essential—dominant—contemporary voice reflecting on our times.

Be a living part of it in Ji.hlava.
Welcome!
MAREK HOVORKA
Festival Director



Jihlava is coming alive with documentary films! The fact that the largest documentary filmmaking festival in the region is growing is evidenced by the fact that this year, for the first time, it will last for ten days! It’s including all groups in its audience, offering more screenings and taking its exhibition beyond the city. The Inspirational Forum will focus on the forest, war, immunity, technology and leisure—all things that intensely affect our lives. See you in Ji.hlava!

MARTIN BAXA
Minister of Culture of the Czech Republic



Dear friends of documentary film,
This is the last time I’ll be addressing you on behalf of the Czech Film Fund in this way. The Fund’s journey is coming to an end and, starting in 2025, documentary films and the Ji.hlava International Documentary Film Festival will be supported by the new Czech Audiovisual Fund. We’ll continue to inform you about what will be changing and what will stay the same through our upcoming presentations, events, and so forth. Looking back over the period of more than ten years of the Fund’s existence, which has been marked by our support of several hundred Czech documentary films, I cannot help but feel that we have achieved something remarkable. I’d like to thank everyone who has been part of this journey with us. And let’s look forward to new adventures in Czech cinema—we all have much to be excited about.

HELENA BEZDĚK FRANKOVÁ
Director of the Czech Film Fund



Another year has passed, and once again a new edition of the Ji.hlava International Documentary Film Festival is here. Enjoy a whole TEN days of screenings of the best works filmed by documentarists from all over the world in recent years—films that the audience and the jury must see with their own eyes. Thanks for coming back to the festival. The Vysočina Region is a proud partner of Ji.hlava IDFF.
VÍTĚZSLAV SCHREK,
President of the Vysočina Region



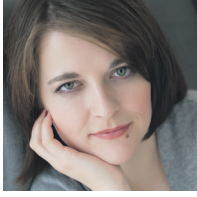
I’d like to welcome all of Jihlava’s residents and visitors, who can experience our city in a different way thanks to the festival. This year’s edition of Ji.hlava brings not only an extended programme and more film screenings, but also simplified access for the elderly and people with disabilities, which is something we highly welcome here. I hope that this will make the festival even more accessible, and I wish everyone a pleasant time spent in the cinemas and other festival venues in Jihlava.
Wishing you a beautiful autumn,
PETR RYŠKA, *Mayor of Jihlava*



Dear documentary film enthusiasts,
Czech Television has been a proud media partner of the Ji.hlava Festival since 1998. This year, we’ll be bringing you premieres of our co-produced films, offering the non-competitive “Czech Television Document” section for the twelfth time, and inviting you to our dubbing workshop for children. We’ll also provide an extensive news service. See you at the cinema!
JAN SOUČEK, *General Director of Czech Television*



Czech Radio and the Ji.hlava festival play an irreplaceable role in the field of documentary filmmaking. The Czech Radio station will present the best of radio production at the festival – from audio documentaries, podcasts and investigative projects to musical evenings, talk shows and thematic discussions. I believe that Czech Radio’s participation in the festival will enrich its visitors with unique audio experiences.
RENÉ ZAVORAL, *Director General of Czech Radio*



Dear friends of documentary film,
On behalf of the Creative Europe MEDIA programme, which supports the European audiovisual industry, including the development of documentary films, film festivals such as Ji.hlava IDFF or its Emerging Producers training programme, I wish you a successful 28th edition of the festival!
VLADKA CHYTILOVÁ
Creative Europe Desk CZ—MEDIA



Dear friends of the festival,
It’s our second time here! We’re building the timeless Horácká Arena for Jihlava, we’re fans of documentary filmmaking, and the festival is charging Jihlava with a unique atmosphere and elevating it to the capital city of documentary film. We’re very happy to be with you.
GEMO A.S.

Ji.hlava is an ecosystem of issues that we live by



*Is the festival an island? What films and personalities are we returning to? And which images are most etched in our memory? We talked about this year's Ji.hlava IDFF programme with festival director **Marek Hovorka**, programme director **Petr Kubica** and programmer of experimental documentaries **Andrea Slovák**.*

This year, the festival has islands on its poster. Is Ji.hlava itself an island?

Marek: The sea level decides what an island is to us. But the life of an "island" doesn't end at the surface, it only changes. So islands exist in our heads. From the point of view of the universe, maybe our planet is an island, but even then, it's only until we start to study the chemical composition of planets and stars. Then it turns out that everything is connected, even though it may be "infinitely" far apart. This interconnectivity, both physical and metaphysical, is what Ji.hlava testifies to in its films.

Petr: When I think of it as an island, it's definitely not a deserted island with one palm tree and an parched castaway. It's a big piece of land where you can spend a comfortable holiday on the beach or wander through the unknown jungle. Islands are unsinkable, and to me the festival is a secure place for artistic documentary film.

Andrea: Yes. Because it allows for the type of focus and intellectual engagement that can take us out of our routine perspectives and encourages slower, more imaginative and analytical thinking. And no. Because it works inseparably from the contexts of the lived world, the reality of which is portrayed or sought by the films being shown. It is part of the ecosystem of the city, of Czech cultural infrastructure, of world cinema.

Only thirty percent of directors go on to make films after their debut. That's why we want to support the upcoming generation of filmmakers.

Have you spotted topics or trends across the sections that have surprised you?

Petr: Almost 3,500 films from all over the world were submitted to the festival this year. Each of them has a shred of reality that we're seeing for the first time. That's why every documentary is interesting. There are a huge number of themes in them, some of them important and understandable worldwide, others only in the countries where they were made.

Marek: Thanks to the extension, we're bringing back the competition section First Lights, which is dedicated to first and second feature films. According to statistics, only thirty percent of directors go on to make films after their debut, which is a terribly low number. That's why we want to support the emerging generation of filmmakers and show how they approach film with diversity and how they bring documentary to life with their directness.

For example, in the Belgian film *Me + You*, the director follows her own sister, who has decided to convert to Islam. In *Comrades*, a Polish director observes several young members of the Italian Communist Party and shows us a face of activism that we have no experience with. A strong experimental mood can be found in *Us and the Night* or *Summer Songs*, which draws us into 16mm film's unique poetics.

Andrea: This year, in the field of experimental films, the dystopian vision is strongest—both in themes and imagery. What surprised me was not so much the trend itself, which has been observable for several years, but its intensity. It's as if the urgency of environmental crisis, social anxiety and unending war have plagued reflections on the future so strongly that the visions are primarily bleak.

This year's retrospectives take us to Slovakia, to Taiwan, to the beginnings of computer film, but also to the film essays of Anne-Marie Miéville or back to Czech Dream. How did you decide on what would be shown again at the festival?

Marek: In the past, the work of many women artists has been reflected in only a very marginal way, also because they often lived with men who were in the same artistic field. This fact was then reduced by the media and critics to the phrase that "they were the muses of their husbands". Fortunately, we now live in an age that is returning equality to women artists in the reflection on their work.

In this context, we decided to focus on the film work of Anne-Marie Miéville, who collaborated and subsequently lived with Jean-Luc Godard since the 1970s. They made many films together, but many were shot separately. Now we focus on the work of Miéville, whose retrospective is revelatory and presented for the first time in a wider international context. Tsai Ming-liang, a key figure of Taiwanese New Wave and Slow Cinema, who creates art installations, video installations, street performances, but most importantly, he makes films for which he has found an original cinematic expression for his inner meditative time, will come to Ji.hlava.

Andrea: Last year, we presented a programme of films (co)created by artificial intelligence, and this year we're looking further and deeper into this phenomenon. The so-called computational film section explores the archaeology of AI and shows the practices and ways of thinking that preceded the use of AI tools. Both on a technological level and on the level of creative thinking.

Petr: As we sat in the screening room of the Slovak Film Institute, each new film from the

time of the "Parish Republic", the name given to the Slovak State during WWII by writer Dominik Tatarka, surprised us in how little propaganda they contained. Instead, they create a kind of dream of the country captured on a filmstrip. A dream that lies in the beauty of ordinary life, in the strength of the traditions from which it draws. Shepherd's axes, embroidered shirts, a library full of revival poetry, workers building a railway beneath the Tatras...

And what about the retrospective of Vít Klusák and Filip Remunda?

Petr: Even though their founding film has the word "dream" in its title, Klusák and Remunda aren't dreaming about the world, but rather depicting it in all its garish contradictions. In their work, they have always critically and often with humour and irony mapped a number of themes of the modern Czech Republic. They are chroniclers of the last twenty years, and we are interested in how the political and social struggles they depict will be perceived by viewers who haven't experienced them.

Retrospectives always have an updating dimension—they relate to the issues we live with today.

What image has most strongly etched itself into your mind this year? And why?

Marek: Forgotten soldiers in a snow-covered ditch in the latest film, *The Damned*, directed by Roberto Minervini. They're abandoned, confused, lost. It's not just a film about war, but rather about the role of the individual in a time of historical change, reverse interpretation and simplification that often strays far from reality.

Andrea: In January, I was walking through the Museum of Modern Art in Dublin, Ireland, and in a dark room I was struck by a scene in which the camera slowly passes the Sutjeska monument in Bosnia and Herzegovina, which is embedded in the countryside. We'll be screening the film *Beacons* by Slovenian artist Jasmina Cibić in Fascinations.

Petr: A journalist from Respekt magazine in Vidlák the blogger's kitchen in Miroslav, South Moravia, captured by Zora Čápková. Bugs and cockroaches in the flats of a Brno house with the electricity constantly being switched off, which in Tomáš Hlaváček's film represents all the problems of the Czech poverty trade. A moss-covered real-estate agent in Nora Štrbová's playful film. The bare walls of a prison, where perpetrators and victims meet in Jan Gebert's film. There is a strong image in every film, and they're all important.

The Opus Bonum competition section offers remarkable documentary films representing the tendencies of world documentary, which are presented in world, international or European premieres.

Opus Bonum



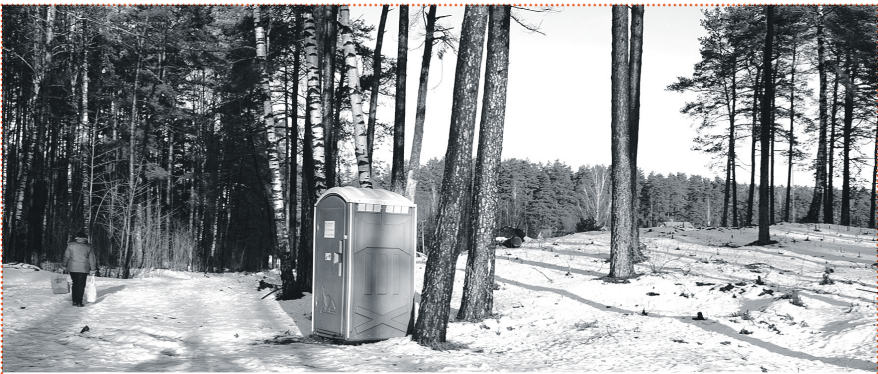
Happiness to All, Filip Remunda, CZ, NL, FR, 2024, 96 min.

Vitaly is a trained physicist living in Siberia. Now in his fifties, he makes his living as a construction worker. Like the rest of his family he dreams of a return to the great Soviet Union.



I'm Not With You, Olivier Dury, Marie-Violaine Brincard, FR, 2024, 75 min.

Théo, Lucie, Louisette, Hervé or Benjamin found themselves for months at the Charcot's Pavillion, in the psychiatric center.



Termini, Laila Pakalnina, LT, 2024, 71 min.

Ordinary stopping points become important crossroads in a wordless urban symphony.



Softly Brutal, Louise Lemoine, Ila Bêka, FR, 2024, 92 min.

Khlong Toei is one of Bangkok's central districts, home to the largest slum in the exponentially growing Thai metropolis.



An Almost Perfect Family, Tudor Platon, ROU, 2023, 88 min.

"After 30 years of marriage, my parents told me they were separating. In the midst of this painful process, I was falling in love and starting my own family."

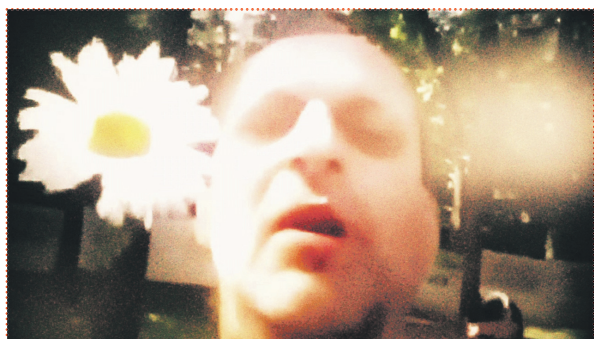
Tudor Platon



A Year in the Life of a Country, Tomasz Wolski, POL, 2024, 84 min.

"People started to rebel and to speak out, it was the 'Carnival of Solidarity.' And then everything stopped."

Tomasz Wolski



Ulysses, Nikita Lavretski, BLR, 2024, 587 min.

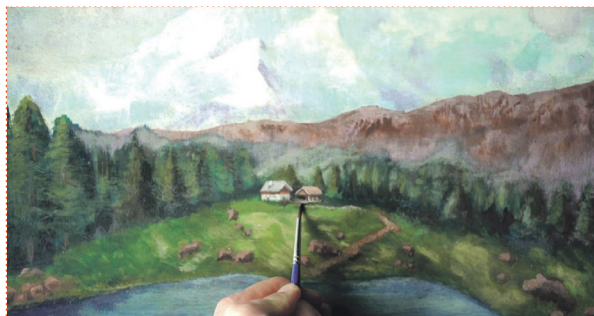
Ruslyk, the personal director of President Lukashenko, tries to save the world while battling mental illness. Based on the novel by James Joyce.



Ms. President, Marek Šulík, SVK, CZ, 2024, 108 min.

"For me, the film has value on several levels. Personal, historical, political, civic..."

Marek Šulík



The Goodbye, Toia Bonino, ARG, 2024, 70 min.

"When my grandfather Antonio died, I found seven glass negatives of him hugging Benito Mussolini."

Toia Bonino



In Praise of Shadows, Catherine Martin, CAN, 2023, 86 min.

"And so it has come to be that the beauty of a Japanese room depends on a variation of shadows, heavy shadows against light shadows — it has nothing else..."

Džuničiró Tanizaki



Cleaning & Cleansing, Thomas Fühapter, AUT, 2024, 92 min.

The minimalist observational documentary lets us glimpse the different forms of how humanculture gets rid of dirt and other deposits.



Strange Abandoned Deranged, Ceylan Özgün Özçelik, TR, UK, 2024, 70 min.

Mockumentary—filled with countless tragic incidents and boundless absurdities from Turkey's past.



Miralles, Maria Mauti, ESP, MEX, 2024, 90 min.

"Miralles, like many other postmodern architects, has a preference for piling on the motifs and idea."

Charles Jencks, Architecture Today

A competitive selection of films that depict the state of the world from different angles and deal with issues of politics, nature and knowledge.



Children of War and Peace
Ville Suhonen, FIN, 2024, 65 min.

Archival footage, photographs, excerpts from radio programmes, books, magazines, and official propaganda materials, along with children's testimonies and diary entries, form the basis of an **analysis of the indoctrination of children**, and how **nationalist state power** shapes opinions about itself.



Documerica, Self-Portrait of Nation on the Brink
Pierre-Francois Didek, FRA, 2023, 67 min.

Dozens of photographers created a stunning **visual inventory of the U.S. environment** in the first half of the 1970s, capturing the flip side of the American Dream, pollution, waste, and decay. The photographs challenge political promises, show the consequences of the **cult of consumerism**, and shatter lofty narratives about nature in a country that has never stopped mythologizing itself.



Figures
Rhett Cutrell, TGO, CZE, 2024, 82 min.

A partnered pair of **zoologists and influencers** travel West Africa to document some of the most **venomous snakes** for their educational YouTube channel. The film shows the transformation of the nature film genre, which has always had an element of adventure and

Testimonies

romance, moving from TV screens to direct communication with the viewer.



Apple Cider Vinegar
Sofie Benoot, BEL, NLD, 2024, 70 min.

The connection between **a kidney stone, volcano, and geology** is explored in the film, meandering between the **microworld and the infinite**, as much as between a science documentary and a philosophical reflection. The rocks bear mute witness to our ephemeral existence, which in the pursuit of wealth forgets **ecological balance** as a prerequisite for life on a single cosmic body.



The Bones
Jeremy Xido, CAN, DEU, 2024, 98 min.

This investigative documentary maps the international market for prehistoric artefacts, and shows that it is not only **palaeontologists** who are interested in fossils and ancient bones, but also traders who monetise the remains of natural history. A fundamental consideration of who can **appropriate scientific discoveries**, and whether the law of supply and demand drives further research.

Animal Model
Maud Faivre, Marceau Boré, FRA, 2024, 50 min.



Scientists conduct surprising **experiments with insects** at the **Centre for Animal Behaviour Research**, and viewers witnessing these experiments realise how their perception of the ubiquitous animals gradually changes with every minute of the film. Words can no longer be named, shapes, colours, and movements give rise to emotions, and a didactic documentary becomes a **phenomenological film**.



Every Little Thing
Sally Aitken, AUS, 2023, 93 min.

This emotional meditation on the **love of animals** is a portrait of a woman who has dedicated her life to **saving injured hummingbirds**, known as flying gems. Breathtaking close-ups of the world's smallest birds compose a reflection on what it means to care for another, and the impact such actions have on us.



The Sky Above Zenica
Nanna Frank Møller, Zlatko Pranjić, BIH, DNK, 2024, 92 min.

This civically incendiary documentary follows years of struggles by residents of a Bosnian town to get a giant steel company to **obey the law**. Multinationals are backed by national governments with no regard for local communities, who must face not only toxins, but also lawyers and **greenwashing PR**.

Life and Other Problems
Max Kestner, SWE, GBR, DNK, 2024, 97 min.

The questions of how different we are from the microbes living in our guts, or how we are different from the animals we keep in zoos, open up a fascinating journey through **biology and philosophy** that seeks to get to the **heart of animal and human consciousness**. Life



may begin somewhere near birth, life may end somewhere near death.



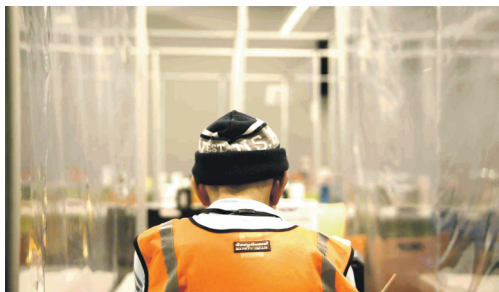
Plastic People
Ben Addelman, Ziya Tong, CAN, 2024, 87 min.

The science populariser visits leading scientists and undergoes various experiments to describe **humanity's dependence on plastics**. These break down into **microscopic particles** that become a permanent part of the environment, and settle in our organs, in the blood, in the brain, and in the placenta.



The Day Iceland Stood Still
Pamela Hogan, USA, ISL, 2024, 71 min.

The whole country came to a standstill when, on 24th October 1975, almost all **Icelandic women** left their jobs and homes and stopped working, cooking, and looking after their children. An uplifting, inspiring, and humorous documentary about the events that led to Iceland today being a country that has bridged 90% of the gender gap, and is **approaching full equality**.



Union
Brett Story, Stephen Maing, USA, 2024, 104 min.

In 2022, **Amazon warehouse** workers formed a union. This riveting documentary portrays unionists in a company infamous for its constant turnover of workers, shows the conflicts that **collective action in the corporate moloch** has sparked, depicts the emancipation of modern slaves, and **celebrates solidarity**.



They and Them
Ingrid Kamerling, NLD, 2023, 78 min.

The documentary presents the daily functioning of a Dutch counselling centre providing psychological support to children exploring their **gender identity**. The authors gather opinions from different experiences and perspectives, convey reliable facts and insights, and clarify many of the uncertainties surrounding the **irreversible change of gender**.



Selling a Colonial War
In-Soo Radstake, NLD, 2023, 132 min.

Between 1945 and 1949, fighting took place between the newly independent Republic of Indonesia and the Netherlands, which wanted to regain the East Indies as a lucrative colony. A fascinating deep dive into the prideful **mentality of the colonisers** who, thousands of miles away, from Europe, conducted a so-called police action while committing **war crimes**.



Pistachio Wars
Rowan Wernham, Yasha Levine, NZL, USA, 2024, 75 min.

Journalist Yasha Levine has consistently exposed the hidden side of **California agriculture**, where the monopoly owners of the **pistachio trade** have literally **taken control of the water**, as they drain rivers and divert water from towns and villages for plantations in the middle of the desert. The analytical documentary highlights the interlinked causes of the environmental, economic, and social problems.

Masterclass

A comprehensive look at the documentary methods, creative decisions, styles, and cinematic thinking of exceptional documentary filmmakers.

Roberto Minervini is an Italian filmmaker, photographer, music producer and university teacher living in the USA. He studied economics, media studies and film history. Interested in socially excluded groups, he is considered a leading exponent of narrative documentaries that combine dramatized narrative and observation. In 2020, Ji.hlava IDFF screened his films *Low Tide* (2012), *EN: What You Gonna Do When the World's on Fire?* (2018) and *The Other Side* (2015).

Kirsten Johnson (1965) is an American filmmaker who has worked as a cinematographer on a number of successful documentaries (e.g. *Citizenfour*, 2014). The audience at Ji.hlava had the opportunity to get acquainted with Kirsten in 2012, when she gave a masterclass on her approach to visual style in documentary film.

Tsai Ming-liang (1957) is a Malaysian native who lives and works in Taiwan. Together with Ang Lee and Hou Hsiao-hsien, he is a leading representative of the Taiwanese New Wave. His work has features of slow cinema, conceptual art and performance art and deals with themes of loneliness, time and memory. His second feature, *Vive L'Amour* (1994), won the Golden Lion at Venice, *The River* (1997) won the Golden Bear at the Berlinale, and *The Wayward Cloud* (2005) competed there.

Romanian filmmaker **Andrei Ujică** (1951) has been working in Germany since the 1980s. He lectures at the University of Karlsruhe and founded the now defunct film institute under the Zentrum für Kunst und Medien. He is the author of *Videograms of a Revolution* (1992), *Out of the Present* (1999) and *The Autobiography of Nicolae Ceaușescu* (2010).

Indoor and outdoor spaces

Images from the First Lights section

A petite girl pushes her way through the crowd in the middle of a music club, and asks, “Can I take your picture?” And right behind her, a camera rushes in and portrays the woman who has just captured the faces of New Yorkers, whether on the dance floor, or on the adjacent streets of Manhattan. Various kinds of portraits and self-portraits are a frequent motif in this year’s First Lights competition, a showcase of remarkable debuts. In *World Between Us*, director Marie Dvořáková shoots photographer Marie Tomanová, both of whom share not only the fact that they moved to the United States for work, but also a sensitivity to their surroundings. The result is a kind of intimate double portrait of the two Marias. A photographer who tries to let the photos emerge quite freely, as if she were just a kind of medium through which energy flows. And the director, who captures this process as naturally as possible. But at the same time, the film is also a remarkably unremarkable depiction of the journey towards what is somewhat pompously called *the American Dream* overseas. “Jesus, am I famous already?”, Marie Tomanová asks with unfeigned enthusiasm, when a passer-by on the street compliments her photographic work. Becoming famous is apparently



Becoming Outline, Miriam Bajtala, AUT, 2024, 70 min.
World Between Us, Marie Dvořáková, CZE, SVK, 2024, 90 min.

possible, even if the basis of your photographic philosophy is to be invisible.

The Slovak-born and Vienna-based director, Miriam Bajtala, portrays herself in a much more conceptual way. The basis of her film, *Becoming Outline*, is an art project in which she used the floor plan of 18 apartments, where she herself lived. In her current film, these spaces

also serve as a kind of canvas on which she no longer paints with paint and words. This time she uses various kinds of performances and anthropological reflections to “sketch” her life, her adolescence, including the complicated socio-economic conditions she had to face both as a woman and an artist. The spaces of a single Belgian apartment serve as a backdrop for another portrait of two female artists. In their work, Romy Mara and Zohra Benhammou explore both the personal history and the social and cultural diversity of modern society. Their film *Me + You* follows the everyday actions of young girls of Moroccan origin. The twins Sanaa and Zohra profess Islam, but the former’s affection for the religious tradition is nevertheless somewhat stronger, as is shown throughout the film. What emerges is a remarkable dialogue and an affectionate documentary about the relationship between the two sisters, that has much more to say about religion and society than various types of essays and pamphlets.

This year’s debuts are often about different types of spaces: the external and the internal. *Cognition Trilogy: Separation* begins almost in the midst of darkness. Only here and there, a flame flickers. A voice urges concentration, meditation. Four Ukrainian filmmakers took refuge in the countryside four years ago, not only from the coronavirus pandemic, but also in a strange creative solitude. Director Sophia Gera recorded their village sojourn as a journal of sorts, speaking to themselves, to something within and something beyond, and exploring the process of separation as something natural, and leading to self-discovery. The Bolivian filmmaker Diego Revollo resorted to even more intense types of experiences when he went deaf. Conventional medicine had no cure for his problem, so he turned to the traditional shamanic teachings of the Kallawaya tribe, which proclaimed that urbanization had severed man’s connection to place. In his debut film, *Sorrow*, the filmmaker captures his own attempts to find these severed ties. American Nicole Betancourt’s search for the roots of her own inexplicable illness leads her to question the state of the planet. Her personal and idiosyncratic diary, *The Unfixing*, working with animation and different visual styles, is further evidence of how this year’s films in this section communicate with each, other across the board.

Fifty-five-year-old Hajar, the heroine of *Requiem for a Tribe*, is also struggling with urbanisation and other pitfalls of civilisation. She has spent her entire life in a nomadic Iranian tribe, and is



Sorrow, Diego Revollo, BOL, 2023, 72 min.

not about to give up her nomadic freedom in her old age. Director Marjan Khosravi has made another very intimate portrait of this year’s First Lights section: about women, about traditions, about how others make decisions for us.

Although another of the spaces portrayed is an institutional place, filmmaker Audrey Lam approaches her subject again, almost intimately. The Australian film, *Us and the Night*, is a poetic love letter to book spines, letters, shelves, and bindings, in short, everything that inhabits the space of libraries. A lyrical essay not only about book bindings, but also about the attachments we have to books; it unfolds as the rain rustles.

The heroine of *Summer Songs* also has a strong connection to the old stories. Ōtani Masae, a collector of folk poetry, visits the inhabitants of the mountain village of Ubuyama, in southern Japan, and collects songs dating back over a thousand years. But the expected hymn of praise, or perhaps swan song, for the disappearing traditions does not come. In the film, Spanish visual artist Jorge Suárez Quiñones Rivas does not argue for the preservation of the long-gone, but instead shows ballads, confessions, and prayers as transformative formations that can have liberating power. And they become, in places, manifestos against the patriarchy that, for centuries, has allowed women to stay in the solitude of their homes.

The selection is rounded out by *Comrades* – about young people in Bologna who are members of the Communist Renewal Party – and *Grey Zone*, which explores the situation and feelings of mothers whose babies are born long before their due dates. A significant number of the First Lights titles this year are devoted to the experiences of strangers, or experiences of something foreign and unfamiliar. And they are all united by a common theme: the search. Young filmmakers and their heroes are searching for their place in the world and, at the same time, trying to see the world around them with new eyes. Their confessions, diaries, and essays are an inspiration for all those who care about the state of society, and the fate of the planet.

Fascinating



Miss Kim Lilac, Jisoo Chung, KOR, 2024, 19 min.

Fascinations are internally diverse programmes of experimental documentaries that annually chart the exploration and testing of unconventional, traditionally avant-garde or innovative modes of authorial expression in the representation of reality. In the spirit of the Ji.hlava festival, they work with references to reality – but these come in various forms: some films recycle documentary images from different eras, some capture a real story or characters, others document an event, a process or an experience.

Each year is surprising in terms of the themes and the form of the films I watch as a curator throughout the year of programme development. In this year's Fascinations programme selection, we encountered six films (out of twenty-four) that deal with possible bleak futures. Dystopian visions and fears became a powerful source of imagination and reflection. They are urgent personal and political reflections, and through artfully constructed arguments, whether through appropriated or original images and sounds, they think through the threats and dangers of our present, such as the environmental crisis, the exploitation of mineral resources and human labour, social inequalities, the suppression of the quieter, of the more discreet, and the forgetting of signs and expressions of identity.

Personal, even intimate films are a typical approach in experimental cinema, be they in the form of diaries, personal essays or narratives on the borderline between documentation and autobiographical fiction. Cecilia Araneda has created an evocation of a phase between sleep and wakefulness (*Hypnagogia*). The term “traditionally avant-garde” may seem like an oxymoron – but here we see an apt example of it. The artist uses the techniques

of hand-developing film material and applying various organic substances to a light-sensitive emulsion, methods widely used in material film since the middle of the last century. However, she updates it using a topic linked to contemporary motifs of the difficulty of falling asleep or experiencing deep sleep. *Diary of a Head Injury* explores the state and thoughts following physical and mental trauma. In *Dinosaur's Egg*, Sruthil Mathew embarks on a journey through the trajectories of ancestors driven from their homes by colonizers. *Inheritance* is a film-letter, in which Jules Leaño explores the relationship between language and personal identity through a message to her mother, expressed in Tagalog, the Filipino language that represents the author's origins but is one she herself does not speak. She thus seeks to compensate for this by visiting the land of her ancestors. Language and memory are also explored in *Saigon, Kosovo*, but with a completely different creative strategy using fictional elements.

Cultural artefacts as a source of self-determination and personal identity are projected in sonically and musically immersive visual poems: *Soulslayer*, a graduate film by the exceptional Uzbek film talent Masuma Makhamadalieva, is exhibited as a collage of Uzbek folklore footage, archival films and photographs. The Mexican collective Los Ingrávidos also returns to the programme to present their new film *Nahual*, using the motif of human and animal pupils and a suggestive percussive score to refer to the ritual of human and animal interpenetration. *On the Other Side*, Marja Viitahuhta makes Sámi culture and mythology present through music and images of a mythical lake with two bottoms.

Experimental film is often also political. Ever since the early days of found footage films in the late 1950s, the recycling of images



Hypnagogia, Cecilia Araneda, CAN, 2024, 5 min.

has been used to highlight social or political ideas with implications for society as a whole (for example, by dealing with topics such as attitudes towards war and combat, forms of masculinity, social threats). The radical nature of the mode of expression has also been associated with the tenacity of communication since the avant-garde period of the 1920s and 1930s. *Insignificant Specks of Dust in a Tapestry of Stars* critically looks at the dependence of the idea of progress on the necessity of mineral extraction through appropriated footage of men crushed by the harsh working conditions of illegal precious metal mining in Africa. *Miss Kim Lilac* refers to an unreflected taxonomic gesture of the time, when an American botanist gave a lilac transplanted from Korea this pejorative archaic term denoting a helpful woman, secretary, servant. The image of the woman is deconstructed and reassembled by Betty Blitz in *OVERALL*. Unique private footage of army pilot training is disturbed in the editing of *Butterfly Maneuvers* by the awareness of the realism of the rehearsed combat situations.

Found footage, or working with footage appropriated from diverse sources, is widely represented in experimental cinema, and also in this year's programme. For example, *space_invaders.exe* is a parody dystopia on the topic of displacement. The spirited hybrid opera *The Architect Carla* is another dystopian reflection, in this case with themes of destruction and building. In the tradition of metaphorical compositions, *Carbonpunk Love* combines footage from documentary and fictional films into an explosive collage.

→ Full text at dokrevue.com



Insignificant Specks of Dust in a Tapestry of Stars, Kyllachy, GBR, 2024, 8 min.



Czech Joy

Describe what was the first impulse to make your documentary.

Pit Stop Reporter

Zora Čápková

The photographer Milan Bureš came to me with the idea of making a film (originally about the editorial office of the weekly, *Respekt*), and I accepted the challenge. I have known the journalistic environment since I was a child; my mother Hana Čápková is a journalist, and I know very well the stress that this job entails, and her weekly deadlines are still vivid in my memory. The public image of a journalist (whether as a hero of truth or as a sales manipulator) doesn't match my experience, so I wanted to capture the everyday reality of the job. (1)

Fakir

Roman Ďuriš

When I first saw Dalibor, he was sitting in a tiny caravan, all dirty from work, eating boiled potatoes that he shared with his pets: a rabbit and a guinea pig, and singing a sad Romany song. It was a very tragicomic sight, and I was immediately fascinated by it. When he later told me that he aspired to become a fakir in the circus where he worked as a labourer, I suddenly understood that this was a film story. (2)

World Between Us

Marie Dvořáková

I had a great desire to make my next film, but minimal patience to go through a round of development grant applications, and waiting to see if one would come through in a year or two. I met Maria Tomanová, borrowed a camera and a microphone from friends, and started filming overnight. Knowing that I could start filming immediately was the main impetus for me then, and the documentary genre made it possible. (3)

Confrontation

Jan Gebert

I wanted to capture the clash of two completely opposite perspectives: victims and perpetrators. I wondered if these opposite points in a straight line would find their way to each other, and see people in each other. It sounds trivial, but it's not at all obvious. (4)

Kinetopsia

Tomáš Svoboda

The initial impulse was reading Ivan Jonák's autobiography *Sex, Disco, Revolution!*, in which the former owner of Discoland Sylvie described the birth and functioning of his business in the early 1990s. In the book, he states that "the building of a disco is the best weapon for fighting the communists". The absurdity of this statement is obvious, as is the

current social discourse in which, instead of solving the real cultural and social problems of our country, even 35 years after the revolution, we are still "fighting the communists". (5)

Avian Omen

Denisa Langrová

In the wild pig enclosure, I cut myself on the glass I was trying to remove from the dirt so that the animals wouldn't get hurt. The wound was not large, but the blood was flowing, and when my colleagues saw me, I noticed their horrified expressions. I immediately said that it was fine, but they replied that I should disinfect it right away, that it really wasn't fine here. (6)

Camera tortura

Petr Michal

In short: A deep inner need... The long version: There's never just one reason. In addition to a lot of deep personal issues and doubts about my ability to pursue my dream job, there were also objective things: I had a crappy job, not enough money, a partner relationship in a state of clinical death... I needed to move on... somehow! But I also had to turn in a year-long exercise at FAMU, and that year I saw the great *The Last Self-Portrait* by Marek Kuboš that made me question: Is this the way to go? (7)

Dajori

Martin Páv, Nicolas Kourek

The real impulse to create *Dajori* came when our protagonist decided to take in her younger sister's two children, as their foster mother. At that moment, what was originally planned to be a film about a housing crisis became a story about family and growing up. (8)

Wishing on a Star

Peter Kerekes

I didn't want to spin that theme at all. The Italian writer, screenwriter, and producer, Erica Barbiani, invented the film, and convinced me for three years to make a film about the astrologer, Luciana. I successfully resisted until I met Luciana in person. That was the impetus. (9)

War Correspondent

Benjamin Tuček, David Čálek

The first impulse to make the documentary *War Correspondent* was the fear, anger, and desire to do something that I felt on 24th February 2022. (10)

once i got in, it was hard to get out

Nora Štrbová

I found myself in a life of chaos, overwhelmingness, overcrowding. I walked into a space

that was chaotic, overwhelmed, crowded. And so I filmed it. (11)

Lichens Are the Way

Ondřej Vavrečka

—I wondered if it would be a shame, and also unecological to fly halfway across the planet to Canada, and then six hundred kilometres into the wilderness just for one question.

—Yeah, Ondřej, it would be.

—Then we'll make a whole movie about it.

—How many feet of 16mm film would you need? (12)

Jungle/Placht

Alice Růžicková

In 1999, I filmed Otto Placht, a Czech "jungle painter", living with his Indian family in the suburbs of the Amazon rainforest, near the town of Pucallpa. In addition to his family life in a Shipibo village, I also captured the shamanic ritual of preparing and drinking ayahuasca, and Otto's efforts to establish an art therapy centre in Peru. Now, 25 years later, in the feature-length documentary, *Jungle/Placht*, I wanted to confront Otto with how his personal and professional life has changed over the last quarter of a century, as well as the progress of the devastation of South America's rainforests, due to deforestation and the ongoing pressures of civilization. I wanted to see if Otto's lifestyle could be an inspiration to maintain a space of inner freedom. (13)

Scent Evidence

Zuzana Piussi

Innocent people in jail. (14)

The Impossibility

Tomáš Hlaváček

When I first set foot in that house, I came roughly against the gap between theoretical understanding and the real experience of extreme poverty and inequality that plunges the lot of the inhabitants into lived hopelessness. I observed a space where defending one's own rights, let alone human dignity, is so expensive and dangerous that claiming it is tantamount to existential endangerment of self and family. At Kuncovka, I learned that to be poor is to become a commodity of abuse that no one wants to hear, because poverty is itself a guilt. It wasn't a matter of just turning my head and pretending that this world didn't exist. (15)





I, Actor
Martin Ryšavý

The first impulse was an unexpected phone call from Pepa Kadeřábek, the head of stage technology from the Drama Studio in Ústí nad Labem. He asked me if I would like to make a film about the Drama Studio. I said that I had no desire to make such a film. But then it occurred to me that when Pepa calls, the phone call should be taken as a special sign that I am on the threshold of a great adventure, or a lot of trouble. Both turned out to be true. (16)

Fragile Home
Ondřej Moravec, Victoria Lopukhina

My first impulse took the form of my heart skipping a beat when the war in Ukraine started I was shocked, and felt helpless to do much about it. But when I took a breath, and my pulse returned to normal, I realized that I could do something after all that I would create a VR poem with Ukrainian artists, about what it's like to lose one's home because of war, and to find it within oneself again. (17)

Birdhill
Eva Křižková

When you wake up every day to the sounds of excavators and wipe a centimetre layer of

construction dust off your furniture before you go to bed, it's doing something to your nerves and your health. I guess that was the first, physical impulse film as a weapon against the enemy the developers. But as I started to develop the film and delve deeper into the subject from a documentary filmmaker's perspective, I realised that there was a much broader context behind it, and that the way we build our residential neighbourhoods is essentially a little model of how our human species and our relationships behave, even on a global scale. (18)

Forest
Lidia Duda

A good citizen does not help refugees. This is what the Polish government expected when "people on the move" appeared on the Polish-Belarusian border. I thought it was cruel and demoralizing (unethical). How can we live in a world where we turn our backs on people whose health or lives are at risk? Should we be teaching this to our children as well? Indifference to human suffering, is that what we want? (19)

Happiness to All
Filip Remunda

A man in an ice hole, wearing a Putin T-shirt, whose life experience I gradually learned was



similar to that of the president. Both had a tough Soviet upbringing, both had backyard fights in their youth, both tended toward violence and aggression. One constantly lies, the other suffers from hyper-honesty, which is a great way to unmask the regime. (8)

Echt – The Art of Jan Merta
Tomáš Merta

I have long hoped that someone else would make this documentary. My dad is an important figure of the Czech art scene, but despite several attempts, no more extensive documentary has been made about him. I had the idea tucked deep in my head when one day, during a random meeting, the gallerist Zdeněk Sklenář approached me and asked if I wanted to make a documentary about my father. I said yes, and we agreed that it would not be a smiley "memorial to my dad" but a unique work of art. But whether it was successful I'll leave it up to the audience; (21)

Fascinations: Exprmntl.cz

Fascinations: Exprmntl.cz is a competition of the latest Czech experiments that relate to reality and never stop searching for a new audiovisual expression.



Hun Tun, Magdalena Hejzlarová, CZE, FRA, 2024, 14 min.



Zero Gravity Grave, Ondřej Čížek, CZE, 2024, 9 min.

A Memoir in Dance ● **Ayushi Alva** (1998) is a film dramaturge, documentary filmmaker, programmer and editor from Mumbai, India. She graduated from the Prague Film School in 2023 with a degree in Documentary Film.

Acedia ● **Barbora Holzknechtová** studies at the Animation Studio of the Ladislav Sutnar Faculty of Design and Art at the University of West Bohemia in Pilsen. She has appeared as an actress in theatre performances and the film *The American* (dir. Viktor Tauš, 2024).

Ecopoiesis ● **Franz Milec** (1993) is a Slovak experimental filmmaker, essayist and media artist based in Rome. He graduated from the Centre for Audiovisual Studies at FAMU. He publishes in the magazine *Kino-Ikon*. He has been presenting his experimental films at the Ji.hlava IDFF since 2014. For *Abstract Horror* (2019), he received a special mention in the Fascination: Exprmntl.cz.

Hun Tun ● **Magdalena Hejzlarová** (1988) is a director, animator and visual artist. She studied film and television graphics at UMPRUM and presented her graduation film *Hypnagogia* (2017) at Ji.hlava IDFF. She created the podcast series *Insomniacs* (2023) for Radio Wave.

The Land of Abandonment I.: The Girl With a Whip ● **Eliška Lubojatzká** (2001) studies at the Centre of Audiovisual Studies at FAMU. Her work draws on the visuality of fairy tales and dream environments and deals with personal and collective memory. Her first short film *Žagovory* (2021) was screened at the Ji.hlava IDFF and subsequently at Other Visions at the Festival of Film Animation and Contemporary Art (PAF Olomouc).

Ruvja a Morena ● **Julie Slovenčíková** Julie Slovenčíková studies editing at FAMU. She is interested in music, dance and art.

How to Film in Africa! ● **Jan Rousek** is a director, cinematographer and editor. He studied history at the University of South Bohemia and documentary filmmaking at FAMU, where he continues his doctoral studies and is writing his dissertation on the ideology of colonialism in Czechoslovak film. He has prepared the section Into History: The Expedition of the Colony for Ji.hlava IDFF in 2020. In 2022, he presented his film *Empty Location / And What About You*, Mireček?

Hopeful Visitors and Grieving Guides: Notes from the Travel Notebook of a Dark Tourist ● **Jiří Žák** (1989) is a graduate of the Intermedia Studio at the Academy of Fine Arts in Prague and a PhD student at the Faculty of Fine Arts in Brno. His video essays and installations deal with political, environmental and ethical issues. In 2020, he was a winner of the Jindřich Chalupský Award. This year, he has been included in the Berlinale Talents. At Ji.hlava IDFF, he has already presented his films *Mother City* (2015) and *Night of the*

Hunter (2016). ● **Matěj Pavlík** is a graduate of the photography studio at the Academy of Fine Arts in Prague. As a member of the Extrasensory-Aesthetics Research Working Group, he was a winner of the Jindřich Chalupský Award in 2020. At Ji.hlava IDFF, he presented the film *Technology of the Self-Touching of the Eye* (2021), which he made together with Lucie Rosenfeldová.

Medical Field Guide or Rules of engagement with native e-girls ● **Andran Abramjan** (1985) is a director of documentaries and experimental films. He graduated from the Faculty of Science at Charles University and documentary filmmaking at FAMU. In his documentary films, he plays with fiction, visual experimentation and the poetics of absurdity. He is returning to Ji.hlava IDFF, where he has already presented several films, after ten years. His essay *To Rule, to Work, to Earn, to Pray, to Collapse* (2013) won a special mention in the Czech Joy section. His feature film *Empire Builders* (2018) received the Pavel Koutecký Award for Documentary Debut. ● **Jan Hofman** (1986) is a director (graduate of FAMU, BA programme), cinematographer and VFX artist, in the past also a theatre performer (FKK ensemble). He is the author of the short films *Hotel* (2011), *Doctors* (2013) or *Curatorium* (2013). He is currently preparing his feature debut.

Pyramid ● **Matěj Smetana** (1980) is a visual artist, author of comics, objects, installations and videos. He usually creates his films for gallery environments. His audiovisual projects include the rotoscope series *It's Only a Movie* (2004), based on horror films, and the animation series *The Factory* (2012). Since autumn 2023, he has been directing the Drawing Studio at the Academy of Fine Arts in Prague together with Alice Nikitinová.

The Longest Dream Lasts 45 Minutes ● **Juliana Moska** (1994) is a Polish-Czech director and actress. She studies documentary filmmaking at FAMU. Her short film *Portrait of Jarosław Kamiński* (2022), about a prominent Polish editor, and her experimental documentary *Animot* (2021) were screened at Ji.hlava IDFF. ● **Zdeňka Petrová** je scenáristka a herečka. Na FAMU studuje střihovou skladbu. Profesionálně se věnuje seriálové tvorbě a dabingu.

Zero Gravity Grave ● **Ondřej Čížek** (1988) studied film and theatre studies at the Faculty of Arts of Palacký University. He works in pop culture journalism (*Wired*, *CT art*, *doc.revue*, *Full Moon*, etc.) and cultural marketing. He creates short films between music video, documentary and experimental film within his own online platform *Danger Days*.

ke kořenům ● **Zuzana Březinová** (2003) studuje v ateliéru Nová média na Fakultě designu a umění Ladislava Sutnara Západočeské univerzity v Plzni. Minulý rok na MFDF Ji.hlava uvedla svůj krátký snímek *Repetice* (2023).

Audiovisual art beyond the screen

VR

This year, the Virtual Reality section will once again present the latest spatial works depicting real stories or characters, creating immersive documentary experiences. Strong themes in this year's VR programme are wandering and great moves: the migration of populations from ancient times, through the myths of the pilgrimages of ancient Taoist deities and the massive displacement of people in different historical periods for wars, land or trade, to contemporary humanitarian, economic and climate refugees (for example, the visually sophisticated work *Eternal Walkers*). Impressive and thought-provoking, *Shadowtime* also develops the motif of escape as a result of the effects of the climate crisis while conceptually working with the perception of time and the necessity for multiple perspectives: *Shadowtime* is the phenomenon of thinking in several layers of time, or rather several ways of looking at something simultaneously. For example, we're driving somewhere in a car and, in addition to the time spent driving, we're also aware that we're consuming fuel that has been created from a mineral resource that is millions of years old. The complexity of the perception of time in our everyday life can be ingeniously reflected in a spatial work. In both *Eternal Walkers* and *Shadowtime*, we observe layers of time sometimes behind us, sometimes beside us, here below us, there above us. The movement through the work thus simultaneously enhances the experience of this combined temporality.

The Czech representative in the competition of VR works is Ondřej Moravec and Victoria Lopukhina's *Fragile Home*, depicting the idea and images of home for people affected by the war in Ukraine. The visually compelling work also explores the consciousness and feeling of home through the fusion of virtual and physical space: the site of the experience is a room where the viewer can sit on a sofa, perceiving its space with a window and furniture. *Murals* also take us to Ukraine—we are brought closer to Banksy's works on the ruins of this war-torn country's buildings and roads.

In this year's selection of films and installations in the VR zone, we can see how sophisticated and consistent animation techniques are in spatial works (*Shadowtime* and *Eternal Walkers*), how they connect us, disorient us, leave us groping and searching, and play with the perception of space (*Fragile Home*, *The Deserted*). Interactive and spatial documentaries that seek to draw the audience directly into the action, stories or emotional world of current and past events also allow us to observe how the mode of representation and narrative in spatial works evolves and what aesthetic innovations the artists are experimenting with.

The Archaeology of Artificial Intelligence



↑ **Random**, Marc Adrian, AUT, 1963, 4 min. ↩ **Sunstone**, Ed Emshwiller, USA, 1979, 3 min.
↗ **Poème électronique**, Edgard Varèse, FRA, 1958, 8 min.

The retrospective of computational film highlights works that were developed with methods of creative thinking that we currently use when working with artificial intelligence tools, and with the procedures of using recalculations or pre-determined and calculated relationships between individual means of expression, content motifs, or visual and audio components. The programme is such a discursive map: it shows what forms of thinking and creative practices have predetermined or co-determined how we now think about and use AI for creation.

Our coexistence with artificial intelligence is not only based on the development of technology, but also on approaches that allow us to understand the relationships between different types of sensations, for example between sounds, rhythm, colours, and shapes. The “translation” of sounds into images, colours into rhythm, and shapes into sounds has been going on in the art of the moving image for a century, and it is a fascinating area of creation and exploration. But the programme also explores the technological branch – we will see pioneering films that were made on the first mainframe computers – for example, *Olympiad* (1971), an animation by Lilian Schwartz, an explorer of computer-based filmmaking in the 1960s and 1970s.

We begin our archaeology of computational filmmaking in the 1920s, when avant-garde filmmakers attempted to evoke rhythm and melody by measuring the length of filmstrips, and planning patterns in the arrangement of pictorial elements – Oskar Fischinger’s *Spirals* (1926) is one such example.

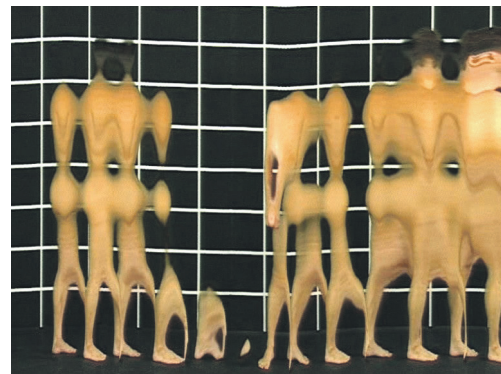
Works built on the principles of diverse transducers between the various components of film and perception based on visual, sonic, and rhythmic properties are represented, for example, by *Music on Triggering Surfaces* (1978), in which video artist Peer Bode translates visual parameters of brightness and shades of

grey into a sound map. In her works, animator Mary Ellen Bute experimented with different methods of translating the language of music into a language of abstract shapes, lines, and colours. We see her film *Tarantella* (1940), on which she collaborated with Norman McLaren. Finnish media artist and electronic music pioneer Erkki Kurenniemi, made *Computer Music* in the early days of computer-generated music in 1966. Then, in the 1970s, he created a synthesizer that translated the electrical activity of the human brain and the conductivity of the skin into sound.

A widespread practice of experimental filmmaking is the creation of scores, maps, precisely calculated or drawn concepts, and plans for future films. For his film #3 (1994), Joost Rekveld created an extensive 13-part score in which he planned the length of exposure, colour, camera position, width of the light track, and speed of camera movements. He then filmed the light, attached to a double pendulum, which provided partly unpredictable angles.

The exploration of various forms of incorporating computers and other devices into filmmaking is evident in the work of Steina and Woody Vasulka (Vasulka is a video artist of Czechoslovakian origin) – we see two of their exploratory video artworks, *Evolution* (1969) and *Noisefields* (1974).

Avant-garde filmmaker, Stan VanDerBeek, who built the audiovisual laboratory for multimedia experiments, and the “experience machine”, Moviedrome, made ten computer films in the 1960s, in collaboration with Ken Knowlton of Bell Laboratories. *Poemfield No. 1* (1967) is from a series of films made using Knowlton’s Beflix programming language. *Poème Électronique* (1958) is heard as a soundtrack. It is one of the outcomes of a visual-acoustic immersive event that took place at the 1958 World Expo in Brussels. The architect Le Corbusier created it in collaboration with



tx-transform, Martin Reinhart, Virgil Widrich, AUT, 1998, 5 min.
31/75 Asyl, Kurt Kren, AUT, 1975, 8 min.

Edgar Varèse, who created the electroacoustic composition. James Whitney, a pioneer of cybernetic film, created *Lapis* (1966), using a mechanical analogue computer as a tool for transformative meditation. Together with his brother John, he became a leading exponent of computer animation. From John Whitney we see *Permutation* (1967), a polyphonic visual composition that makes mathematical structures visible. The playful optical compositions of *Spiral* (Pierre Rovers, 1984) were co-created by the Canadian video text system, Telidon. For Marc Adriano, the computer he used in the production of *Random* (1963) was a dream guarantee of perfect randomness – he could explore the possibilities of losing control over the resulting shape, trying to rid the film of traces of authorial intention by making personal and aesthetic interventions impossible.

Since the early days of cinema, filmmakers have created devices and systems for capturing and manipulating images and sound. Austrian film technology innovator Martin Reinhart developed the experimental technique of tx-transform. It swaps between a time axis and a single spatial dimension, so that each individual frame shows the entire time of the film, but only a small part of its space. Together with multimedia artist Virgil Widrich, they used this technology to create a film of the same name in 1998, illustrating Einstein’s theory of relativity, as formulated by mathematician, Bertrand Russell.

→ Full text at dokrevue.com



The Constellations section presents films, that recently shone on world documentary skies. We introduce carefully selected remarkable titles from other film festivals.

Constellations

Sleeping with a Tiger, Anja Salomonowitz

“Throughout her painting career, Lassnig disrupted the duality of body/soul, which dominated Western philosophy and society for millennia and which establishes the duality of man/woman; she demonstrated that knowledge can be as much an act of the mind as of the body.” —*Artalk*



Eternal You, Hans Block, Moritz Riesewieck

“People generally think that a robot only becomes dangerous when it develops a consciousness. But that is a misleading idea, and therefore many people make the following argument: as long as they don’t build a conscious machine, we don’t have to worry about it.”

CINERRATICA



Soundtrack to a Coup d’Etat, Johan Grimonprez

“It is called Soundtrack for a reason. Because when I listened to the material, then it really directs where you head with the story. A lot of the political agency is also set forth by music.”
Modern Times



1489, Shoghakat Vardanyan

“I made this film for the people who are still held in captivity, and for all the families who lost somebody. It is emotionally a very difficult film, but maybe watching it can be therapeutic for them.”
IDFA Magazine



Intercepted, Oksana Karpovych

“While many of these intercepted comments were so absurd, they helped me see the reality, with wild justifications for the invasion. The calls were constantly keeping me in this state of cognitive dissonance, and that’s exactly what I tried to recreate in the film.”
POV Magazine



A Picture to Remember, Olga Chernykh

“We worked a lot on the balance of the portrait of the country and the history of this city and immersing it inside a family story because we did not want to have a historical film.”
Variety



Danger Zone, Vita Maria Drygas

“I know that this is very controversial. People prefer in general to watch movies about people who are fighting for freedom or who are more positive. We often like to feel some bond with characters.”
Business Doc Europe



Eight Postcards from Utopia, Radu Jude, Christian Ferencz-Flatz

“The point was to have these eight different ways of organising the materials. We tried in each of these chapters to tell a different story.”
Business Doc Europe



The Falling Sky, Eryk Rocha,
Gabriela Carneiro da Cunha

“Our desire was for the camera to feel the vitality, the friendship and of course the strength of the Yanomami people. So we didn’t arrive with a firmly structured way of going about it. We got there with a very, very small crew. The camera looked at the vibrancy, the heat that these people emanate. And we worked with that.”

Variety



Twst—Things We Said Today, Andrei Ujică

“Among my high school dreams, some were also more accessible: to get to work with a great pop band and to make an American film. However, it was only fifty years later that I dared to make a film about the first concert of the greatest band of all time on Shea Stadium.”

La Biennale di Venezia



Dahomey, Mati Diop

“France has exploited this place for centuries. You need to do more. You need to go further. You need to breathe new life into this question, and that is what I was trying to do in this film.”

Hollywood Reporter



The Damned, Roberto Minervini

“It seemed natural to go back to the roots of a country that’s never ceased to be divided and never ceased to be at war with others, or with itself in a way.”

Variety



Doc Alliance Selection



The Landscape and the Fury, Nicole Vögele



Afternoons of Solitude, Albert Serra

“The beast presumably doesn’t know it’s about to die, but seems angrily resigned to its fate anyway—or more likely we feel angry on its behalf, and project that back onto this regal image.”

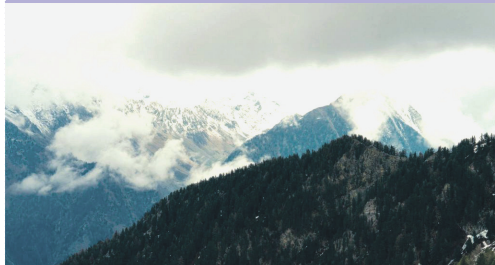
Variety



A Flower of Mine, Paolo Cognetti

“Flower of Mine continuously changes points of view in ‘describing the [mountain] life that flows at various levels’.”

Variety



»Jean-Luc insisted on acting«

Anne-Marie Miéville and Jean-Luc Godard interest us more because of what they do together than because of the simple fact of being together. On the occasion of Anne-Marie Miéville's fourth feature film, the filmmaker couple crosses over to the other side of the camera for the first time together. At a wooden table and inside four walls, they extend the strange mixed double of *Après la réconciliation*.

What was the chemistry between the two of you like on this film set? How do love and work come together?

Anne-Marie Miéville: There is one moment that I particularly like when preparing a film, which is the moment when all the elements and persons are together to accomplish something. As a child, I thought my family was a place without a lot of clear manifestations of love, because we didn't do anything together. Therefore, we very carefully prepared this film, in order to put the right people in the place where they could be happy. With cohesion and adhesion. It's a very important part of the film's spirit. So yes, in that sense, love works.

The film's great topic is the Word, speech.

Miéville: I had originally written this project for the theatre: an unsuccessful commission. I didn't want to give up on the dialogue at the heart of the text. So I worked on using dialogue in cinema.

Godard: Like Carné, Anne-Marie is the only one that could replace «editing» with «technical *découpage*». In fact, it's one and the same thing for you: the technical *découpage* is the editing's script.

To get back to your first question, I would like to talk about something which has always been unfair to Anne-Marie. When we are asked «How do you work together?», we should answer «Like two filmmakers who get along well, who do things separately or together...» The difference between us is that she was attracted to cinema at a younger age than I was. I only slowly got interested in it around eighteen. She was physically and naturally attracted to projection, to light when she was still a child. I just want to make that clear.

Is it less painful when you act?

Oh yes! First of all, you're very well taken care of. As an actor, you're looked after, you have to honour a contract, so there's no reason to worry.

As an actor, did you think of anything you also mentioned to others?

Yes: that I had to be nicer or more understanding towards certain actors. Although...

The film gives the impression of a pleasant shoot, that you were all close.

Miéville: It was indeed a very joyful, happy time.

Godard: We truly felt like a quartet, with the orchestra (camera and crew) around it.

Was it hard to cry?

No, I cry easily. Mostly from being upset. The most difficult thing was the slight lack of respect from the technicians, who didn't immediately realize what was going on. They weren't silent until the second take.

Miéville: No, it was in the next shot that you got irritated. A delicate moment, in which we had to change the film cartridge. We could have anticipated that...

Godard: There's always a moment when professionalism becomes less professional, and it's always when the actor is acting. But crying wasn't that difficult. You could probably make me cry in less than an hour, depending on how the conversation goes. A man who cries is a taboo in cinematography.

Miéville: We generally see women cry, men not so much. But I've known Jean-Luc for thirty years and he's a pretty great crier. We both cry almost as much as the other. There, I had indicated «Robert cries» and I let him do it.

These tears come after you, Anne-Marie Miéville, replied and criticized him for not being able to say "the" phrase that would free you...

Godard and Miéville: [in unison] The ideal phrase.

Godard: Yes, and if we spend another ten minutes...

Miéville: You are going to cry.

Godard: Yes, immediately.

The film is dotted with shots of "weeds" growing on the sidewalks of Paris.

Miéville: The first shots I filmed, in the spring of 1999. I wanted to film this population of ingenious little weeds that I had discovered while walking, perhaps at a time when I tended to hang my head. I realized how difficult and threatened the life of these weeds is, being pulled out every day. Metaphorically, I also considered them fixed characters in the middle of people passing.

Interview by Olivier Séguret and Philippe Azoury. Originally published in Libération, 27 December 2000.



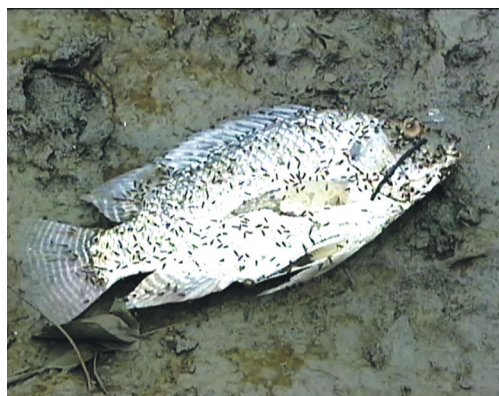
Anne-Marie Miéville & Jean-Luc Godard spotted on Google Street View

Anne-Marie Miéville is a remarkable Swiss filmmaker, screenwriter, and photographer. Although she is often associated with the French director, Jean-Luc Godard, with whom she collaborated for many years, she has established herself as a distinctive filmmaker in her own right, with a strong artistic depth.

She came to film in the 1970s, through her passion for photography, which became her main means of expression. She was fascinated by moments of everyday life, human emotions, and relationships. In her films, she captured intimate psychological nuances, often addressing issues of gender, power, and communication, but always with an emphasis on detail and introspection. Like Godard, she experimented with form and content, not hesitating to transcend traditional narrative structures. Fragmented narratives, intertwining temporal planes, and the subjective perspectives of characters are prime examples of her efforts to capture the complexity of the inner world and human behaviour.

Godard's work has been influenced by her work in the field of relationships and emotional themes, and together, they are behind, among other things, *Sauve qui peut (la vie)* (1980) and the television series *Six fois deux/Sur et sous la communication* (1976). She established herself as an independent filmmaker during the 1980s. Her first auteur film, *Mon cher sujet* (1988), deals with the lives of three generations of women; her next major film, *Nous sommes tous encore ici* (1997), focused on issues of morality and responsibility in modern society. In her filmmaking, she has generally been interested in innovative editing techniques that disrupt the flow of traditional narratives. It was just such an approach that reflected her deep, lifelong interest in the limits of communication. Although her works remain more on the fringes of the mainstream, they continue to appeal to a new audience that demands intellectual challenge, unorthodox form, and emotional depth from cinema.

Tsai Ming-liang



A Conversation with God, Tsai Ming-liang, TWN, 2001, 31 min.

For several decades, director Tsai Ming-liang has been a celebrated auteur personality in the field of feature films. However, the Ji.hlava festival will present him as a radical documentary film-maker. For years, documentary work has formed a kind of sideline in his filmography, which until recently was not given much attention, because it mostly included short or medium-length films. Only in recent years has Tsai moved from feature film to projects on the borderline between documentary, production and video art that are shown in cinemas as well as galleries. Ji.hlava's selection from Tsai's filmography will explore a wide range of the director's experiments, which look at the completely basic setup of cinematography as a medium—namely the relationship between observed reality, the observing camera and the staging elements that enter between them.

The oldest film of the show is notable in this respect. The medium-length film *A Conversation with God* was created in 2001 as part of the Jeonju Digital Project, a collection of short films shot on digital cameras, which at the time still had the status of a developing technology. Tsai set out with his camera on a quest to find out if the new recording technique would make it possible to communicate with the deities themselves. In addition to footage of a medium in a trance, the director also captured footage of a public striptease and plenty of views of empty subways and dying fish in the shallow parts of the river flowing through the city. Whether Tsai found divinity in these images is a question for the audience to answer for themselves. At any rate, he did find his own aesthetic here. It was precisely these most mundane images of “empty” overlooked places that subsequently became an increasingly obvious core of the director's poetics.

In today's words, Tsai could call himself a “liminal” filmmaker. He has long been focusing his camera precisely on exterior and interior urban spaces that emit emptiness, a strange purposelessness, and an indefinite timelessness



Goodbye, Dragon Inn, Tsai Ming-liang, TWN, 2003, 82 min.

that has a ghostly effect. We can already find this imagery in the director's previous feature films, but he completely based his film *Goodbye, Dragon Inn* from 2003 on it, a film whose theme is cinematography itself on several levels. It was originally intended to be a short film depicting Taipei's Fu-ho cinema, one of the old grand halls that used to show fight spectacles like *Dragon Inn* from the 1960s, but it grew into a feature-length film. The image captures the last public screening before the cinema closes, with Tsai trying to capture the genius loci of a “dying” place, focusing more on the backstage areas than the theatre itself. The aspect of time and transience is also defining for Tsai's minimalist images. This is demonstrated by the similarly elegiac short film *Moonlight on the River*, shot as a farewell to the director of the Rotterdam festival at the time, Simon Field—a voice-over with Tsai's monologue addressed to Field is accompanied by shots of two dogs in a dry riverbed.

Walker, Tsai Ming-liang, HKG, TWN, 2012, 27 min.



Tsai's later works were often commissioned by various cultural institutions. Usually, the director had the task of portraying a theme or just capturing the genius loci of important galleries or other architecturally significant buildings. A great example of how Tsai examines the mood, temporality and “spirituality” of different places is the short film *Light*, the subject of which is basically the light shining through the interior of Taipei's cultural landmark Zhongshan Hall. *Madame Butterfly*, filmed as part of a series of short films related to the works of Giacomo Puccini, first depicts a woman making her way through a crowded bus station and then the same protagonist lying on a bed in a post-coital mood.

The themes of passing time, liminal urban spaces and the relationship of the film medium to reality meet in Tsai's long-term project of films about “pedestrians”. Their protagonist is a Buddhist monk, played by the director's leading actor Lee Kang-sheng, who walks through various places at an extremely slow pace. In addition, thanks to small staging ideas, the director's laconic sense of irony, which is otherwise more typical of his feature films, is revealed here. Among the series of “pedestrian” films, we will see the half-hour *Walker* from the streets of Hong Kong and the feature film *Where*.

At the Ji.hlava festival, we will also have the unique opportunity to see Tsai's rarely shown project *The Deserted: VR* using virtual reality. Shot among the abandoned ruins of houses in the mountains where Tsai and Lee Kang-sheng lived for a time, the film carries the director's signature topics into a new medium.

→ Full text at dokrevue.com



Vít interviews Filip Filip interviews Vít

HYPER
MARKET
FILM

Filip, why are you 22 minutes late? I'm asking so that your readership will know we've actually met. And do you like the word "readership"?

Filip: I apologised on the phone that I was still at the pharmacy and at home nursing Boris, who is going to Moravia tomorrow to help me with the filming. There I explained to him that betaglukan and liposomal C will improve his immunity and that without his sore throat he'll enjoy school more, which annoys him because it doesn't satisfy his curiosity.

So it'll be a semi-spontaneous text. My typing brain works differently than my speaking brain. Both ways have their pluses and minuses. Well, something has to come out of it. The good thing is that, even during the documentary, I don't know if it's gonna go anywhere, so we'll see. Ad the word readership—readership is good. It has an archaic sound to it, even if it's a novelty in the current context. I'm linguistically conservative. I understood what it's about. It'll probably take me a while to get used to it.

Filip: I know you really like film. This is what I'd like to ask you: Why do you do it? What drives you?

Vít: I guess the moment when it starts to come together, when it starts to fall into place. In the beginning you just know what you're going for, you're trying to establish a theme, get the crew excited, find the characters, get a feel for the setting, not to miss anything, find a style, an expression, and above all to make something that you would never have thought of. But it's a mess, it's going in so many directions... You don't even know if there's going to be music and what kind of music, and if it's going to turn into a movie, a story, if it's going to go anywhere. I don't think feature filmmakers know that at all. But with some focus and persistence, suddenly it all starts to connect inside, like when you spill a 1,000 piece puzzle on the floor and after an hour you see which pieces are probably going to make up the sky. That moment takes away the worst of the terror and it's the moment that keeps me going back for more.

Vít: What annoys you the most about documentary filmmaking?

Filip: The fact that I often want to make a purely pictorial film and then in the editing room I meet material full of so-called "tongue-waggers", or "kydáky", as my Slovak friend Marek Šulík calls them. Put simply, these are scenes in which the characters talk a lot. The Slovaks hate us for our chatty Czech films and

I actually understand them. They come from a different school, which of course has its pros and cons. For example, the cons are that not disturbing the style can make things too literary. I love improvisation, so I try to intersect both schools. But the tongue-waggers annoy me in the editing room, because you have to do the work and it takes a million hours. Nowadays I would like to edit in full concentration for only four hours at a time, maybe for a year or two. I'm annoyed by the marathons and the stress of finishing a film—when you know that what you finish will come into existence and there's almost no way to change it.

Filip: What drew you to the KDT, that is, the Department of Documentary Filmmaking?

Vít: I appreciate the word "drew"!—It was my brother Pavel and his friend Marek Najbrt. My brother is 10 years older, and he, Marek and Robert Geisler had a kind of creative film-theatre team and they were always creating something, writing, recording, filming. And I used to hang around with my camera and document these events. My brother studied screenwriting and Marek was a documentary filmmaker, although nowadays he mostly makes feature films. I liked the way they were friends and worked in that group. So I wanted to do it too and I took my entrance exam papers to Marek in the editing room at FAMU, where he was finishing his graduation work and he advised me what to tweak in the texts.

Vít: What question do you get asked most often about your work? And what's one they never asked?

Filip: I'm always surprised when viewers ask "how much did it cost?". Once, that was absolutely the first question asked after a screening of *Czech Dream*. I'm surprised that the question keeps appearing for other films. People seem to be wondering how to pay to shoot film against the backdrop of reality. It's clear to me that it's because people see something they know, but something surprising happens at the same time, so they're probably wondering how they would go about it themselves—how much it would cost them to print, say, a supermarket ad on a canvas, or how much a trip to Siberia would cost. Nobody asked me why I make films at all.

Filip: What did Karel Vachek teach you and what did your classmates teach you?

Vít: Karel Vachek teaches me all the time. I carry him around in my head. And (classmates) Honza Gogola, Martin Mareček, my brother, Marika, who I live with, and you.

When I'm shooting something or deciding on something, I quite often use one of you to compare; I think "how would he, she, it do it?". Sometimes Jan Němec and Věra Chytilová come to my mind. Vachek represents the passion for originality and courage of form there. And also to make the film think, to surprise, to heal, to break clichés and taboos, and not to abuse the illusion of emotion in a tricky way. I don't always quite keep it up, though, because I'm not the analyst and thinker that Vachek is, not even in the slightest. But the beacon is there. Vachek used to like to tell us, for example: When someone pisses you off, you feel the need to hate them, so stop and imagine that you and they have exactly the same bones. That's a great tool.

Vít: This year we will have maybe 20 films at Ji.hlava. Are you going to watch those films? What happens in you when you see your/our old films? Do you think about what you would do differently, or can you accept them in the form in which we sent them out into the world?

Filip: I'll be there with my kids, who hadn't even been born when some of these films were made; some of the films they saw in their early childhood, so I'm interested in what they have to say. I'd like to edit one film; I know it's unfinished. I know how to now, which I didn't know then during the hysteria of the hectic finishing process. For years, I've been wondering where to find the time and money to finish the film. Maybe someday I'll be able to. And maybe in the film about the Jihlava festival, I would have shot the scene with Karel Vachek completely differently. It's a conceptual film that doesn't "document" the festival, but simulates it. The film features the juries of the previous years and the directors who won the prize from them that year. As part of this concept, Vachek was commissioned by a Jihlava sporting goods dealer to make a film about one of the oldest trees in the city. I remembered Vachek telling us about his favourite images and paused when reminiscing on *Luncheon on the Grass*—two clothed men and one undressed woman... I also remembered how he always taught us that something significant had to happen in the film, and so I found a Jihlava photomodel who entered the frame naked, and before she could ask about the tree, Vachek started running away—I later understood that he had his reasons for doing this, which I had no idea about at the time. Vachek eventually made his "escape" into

a powerful scene, talking about his approach to filmmaking—I remember that a filmmaker should always go for a walk while filming. To this day, I still walk between scenes and remember those encounters with him, which had humour in them and inspired me to “think anew about old problems”—as he said, you always have to turn the rabbit (the removed pelt) inside out. He was angry with me for years afterwards for bringing a model into the frame... Today I would have shot it differently for his sake and for the sake of the model. Maybe the way he suggested when he discovered a cannonball in a nearby wall. He stroked it and said he could stroke the ball in the wall, but you have to run away from a naked model in order to do the right thing.

Filip: What is something you never want to repeat in your work?

Vít: Recently I realised that I need to get out of the category of mystification, a.k.a. friendly deception, as *Czech Dream* was renamed by its dramaturge Honza Gogola. I am constantly approached with themes that are derived from the film *Caught in the Net* and probably also from *Czech Dream*. I’m having more and more trouble with this. It’s as if the fact that there’s something tricky, mischievous in the themes has caught up with me. I’ll admit to you that I sometimes wonder whether the concept of *Caught in the Net* might have discredited someone who walked into those chatrooms maybe by accident. Because a project-trap like that will simply always teeter on the line between meaningful investigation and condescending provocation. Ironically, there’s one thing still going on right now that once again has a little bit of this (and therefore I can’t say more about it).

Vít: Do you have moments when you’d rather be doing something else? Doesn’t it annoy you that so few people go to the cinema to see documentaries?

Filip: Like I’d stop filming altogether? Not yet—I still haven’t found anything that I enjoy more. Although, my “documentary activism” within the Institute of Documentary Film, where I co-invented projects that perhaps led to alternative film distribution or the development of films in an international context, also fills me with hope that this kind of work is also meaningful. I see documentary as an opportunity to learn new things about the world; I see film as research in a laboratory full of fragile test tubes bubbling with dangerous substances. I’m on thin ice; I love to improvise and I take the risk of failure with unease. Occasionally I’ll shoot a scene that I didn’t invent, one that surprises me, and I’m happy when the unforeseen situation shows me something new. And from time to time I understand something or someone, which is no small thing.

Filip: What do you remember from our creative experience together – why film together and why film alone?

Vít: Together it was always a great game of ping-pong; I didn’t have to cook it up in my head, it was made out loud—in dialogue. And it was always fun, which you can see in these things, that they were made in joy and amusement, sometimes maybe too much. But we can also have a hell of an argument, unpack our egos on each other; we’ve diluted some ideas with compromise or preferred to throw them away. So the desire to make something independently was just done under the ego’s direction—not having to argue with the other ego and affirming your own that you can do it and that you can put yourself on the poster. But I’ll admit to you that sometimes—with both my solo films and yours—I think that the other co-director is missing. My films are shallower in some ways without you, and yours are too convoluted in others.

Vít: We once agreed that we make documentaries because sometimes we also have unprecedented moments and situations in front of the camera that can’t be made up. “Documentary miracles” – as we nicknamed them. Think of a recent one that brought you joy.

Filip: Oh man. I’ve been working for almost two years now in the editing room... But I also started making a film with Ivona inspired by the fact that she found out she had ADHD when she was 40. It was a documentary miracle at the beginning, even though it happened when we weren’t filming yet. Ivona went to an event to perform her “singing slam”. Marcel, who was supposed to accompany her on the keyboard, apologized for talking about several topics at the same time, instead of concentrating with her on rehearsing their show. He justified it with his diagnosis—ADHD. A courier was passing by on the sidewalk with a square cube backpack. He stopped and said: “Excuse me, but I overheard your conversation and I just can’t help myself. I have ADHD too, so you automatically grabbed my attention. You see, I’ve struggled so much in my life and it wasn’t until the ‘Adhd Cz and Sk’ Facebook group that I got help. So I thought it might help you too.” He smiled and left. The famous slam poet Bohdan Bláhovec was standing in the doorway of the theatre. He immediately noticed the beauty of the situation and added a new dimension to it, “I was treated for ADHD all through my childhood, and knowing you, Ivona, I’ve been thinking for a while that you have it too. I hadn’t thought to tell you, but that courier... that can’t be.” Ivona spent the whole show thinking about why all these weird things were happening in her life... She sang the hymn “Na kameni kámen” in her remix. Eventually she got tested and found out she was living with untreated ADHD, and decided to figure out how to live better. In the film, we want to revisit that encounter with the courier. Maybe a miracle will happen, this interview will get to him and we’ll film this incredible initiation with his help.

Filip: This year you successfully presented your short feature debut Bomb in Pilsen. How far in advance were you able to gauge the difference between making a documentary and a feature film?

Vít: It was reassuring that I could prepare so much in advance for the feature. That the nervousness would go away, whether it would make sense, because the script we wrote with Tereza Vejvoda was read by several excellent dramaturges and they didn’t find it stupid. And then it struck me all the more how much I missed the documentary’s random immediacy, where I don’t know what would happen a minute later. Plus, any weirdness is suspect in a fiction film, it comes across as intentional; I feel like a documentary can take so much more in terms of absurdity and surrealism. I partially compensated for this by asking the actors and actresses to make things up and play along, but things still went along according to the pre-defined structure. In fact, I figured that if I ever tried anything with fiction again, it would be more on the border of genres, or it would just have a script in bullet points and use non-actors and let them improvise a lot more.

Vít: You like Japan. Would you conclude this interview with your own haiku poem?

Filip: I’m going to share with you a documentary about how I tried to write a poem.

First, I Googled the number of syllables: 5, 7, 5. Then I tried to remember something that made me laugh in the past; I remember it wrong of course, but it went something like this:

*There’s a river over the horizon,
remembering the ages,
the stones are dry.*

Then I tried to answer your question with a poem:

*I never did,
Japan is buzzing in my head,
tempting me with what I don’t have.*

I threw it into AI, asking if it could be a haiku. And it said: Although these poems have an interesting structure and theme, they do not meet the traditional formal requirements of haiku. Traditional Japanese haiku have a fixed structure of 5-7-5 syllables and often focus on nature motifs or immediate perceptions of the world. Haiku also often contain a “kigo” (a seasonal word) and a “kireji” (a break or pause that gives depth to the verse).

Your verses have:

1. “I never did” (4 syllables),
2. “Japan is buzzing in my head” (8 syllables),
3. “Tempting me with what I don’t have” (8 syllables).

So it’s not formally a haiku, but rather a free verse inspired by haiku that captures the atmosphere and introspective mood.

My mom always says to me after a TV broadcast, “Nice, but it’s too long, I’d shorten it...” She was right again.

→ Full text at dokrevue.com



We Have Our Film!

Images of the Slovak State



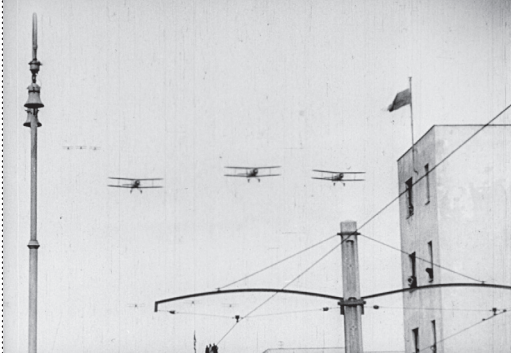
The cinematography of the Slovak state is relatively well-charted in Slovakia – partly because the volume of films is not large – but also because it is rarely the object of critical self-reflection. Or even of some broader social debate. It is related, on the one hand, to the still-unnegotiated relationship of the Slovaks to their wartime Slovak statehood, and on the other hand to the insufficient distancing of the current, second statehood from the fascist content of the first one. As with the uprising, the Slovak state is still politically “bargained” and negotiated. Especially today, when the word ‘fascism’ takes on a distinctly performative content, and a fascist is often referred to by neo-fascists as an anti-fascist, based on the principle of “A thief shouts ‘catch that thief!’”.

Perhaps also in this context it is important to remember in the Czech environment that the Slovak state, although it was created under duress and under the protection of the Third Reich, was not in fact a protectorate! The harshness of the regime, even considering its different character, was different, and the practices/strategies of collaboration and resistance were different. I emphasize this because Czech historiography sometimes tends to evaluate the Slovak state and its culture through a protectorate prism, and therefore often misses the point, creating unnecessary irritation on the Slovak side. In the Slovak state, and especially in its cultural environment, the situation was often more complicated, where many cultural workers worked “under both regimes”, so to speak, both in the establishment, and in the resistance. In other words: as if the protectorate equation of the rebellious Bohemia versus the German occupier did not apply here. The work of many “collaborators” (see Slovak national economists) was not about legitimizing the regime, but rather about its transformation or destruction from within. I mention this also

because the Slovak cultural situation today is beginning to resemble the fascist one, and a part of the cultural community will probably soon choose a similar strategy.

But about the film: In 1939, the monopoly joint-stock company “Nástup” was created, on the initiative of some people connected with Tatrabanka official, Pavel Čambala, and with the participation of the state, two banks, and the Deutsche Partei. One of the first products of the monopolizing film industry was at the end of 1938, the film weekly “Nástup”. The weekly, monitored by the Office of Propaganda, initially had a contract with Aktualita, and later, under the new regime, with UFA, from which it received most of its contributions. What was new, however, were their own film shots—ranging from one to three reports, which formed the mandatory 20 percent of the weekly’s content.

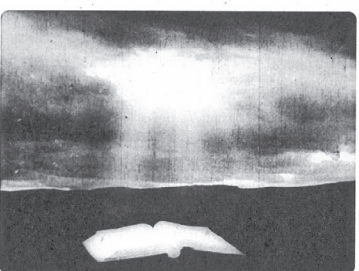
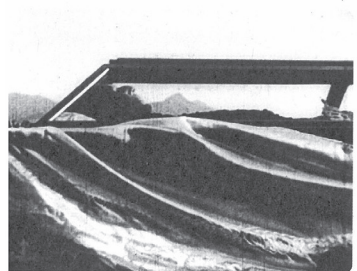
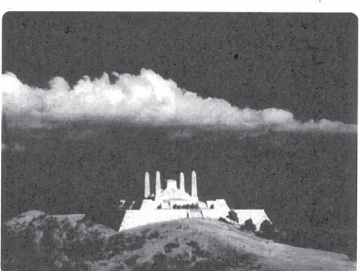
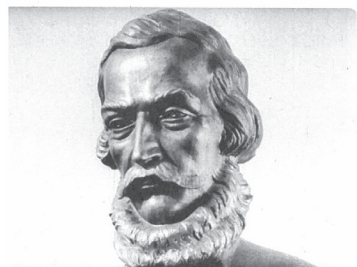
In the composition of the weekly, the majority of which was taken over from German propaganda, often quite aggressively, a large part of the domestic material also represented politics—the legitimization of the post-federal statehood, its representatives and institutions, **For the Health of a Worker**, Paľo Bielík, 1942, SVK, 14 min.



Nástup 229/1943, 1943, SVK, 5 min.

the involvement of the state in the war, and its justification (reports from the Eastern Front)... Folklore was also promoted, as well as national identity—basically *Blut und Boden*, but also everyday life, cultural and social life, transport, industrial infrastructure and its construction, national economic achievements, Slovak beauty, and exhibitions about art and national economic progress... These were the quasi—“plus” values of film propaganda (= what we are fighting for). Another side of it was chauvinism, the search for and conviction of the enemy, both internal (anti-Semitism, the anti-Czech agenda), and external (anti-Bolshevism). The Holocaust—the deportations that took place in Slovakia in two waves—from March to October 1942, and after the suppression of the SNP, while in the first case they were a matter of their own political initiative, which had no parallel in the satellite states of the Empire—we do not see any of that in *Nástup*. Either they were censored as being secondary, or these events were not recorded at all for the weekly, as a precaution. But anti-Semitism (as one of the “tools” of Slovak fascism) is naturally present here. For example, in connection with the land reform (*Interview of a Journalist with Peasants*, *Nástup* no. 7 / 1938), in the taken-over jokes, or in the nationalist diction of some Slovak politicians. Another position of contemporary anti-Semitism was through imported German films in cinemas (e.g. *Jew Süss* and *Ewiges Jude*), and the affirmative reactions to them, but also through the absent voice and lost talent of retired artists of Jewish origin.





Most of the shots of the *Nástup* weekly went “with the flow” of the regime, but we also find a few problematic ones, where today we consider their possible dissident subtext. For example, the report *With Your Permission: “Little Piggy”* (*Nástup* no. 253 / 1943) about pig farming, on a farm in Trebišov, is presented as an anthropological study of an Orwellian-style “pig party.”

In 1941, the so-called “production department” was established (leader and headhunter: Ladislav Faix, directors: Paľo Bielík, Eugen Mateička, Ján Fintora, cameramen: Karol Krška and Karel Kopřiva). Its authors, if they did not previously have that experience, became professional through practice, or short internships in studios in Vienna (Wienfilm) and Prague (Pragfilm). The first output of the production department was a series of five issues of the monthly *LÚČ*, each consisting of two or three shorter cultural views, in the range of 5–7 minutes. Subsequently, some separate, 10–15 minute documentaries were created, the topics of which essentially further developed the themes and “propaganda lines” of the weekly reports. Worthy of attention is the original film music, composed for the film by several musical modernists (Tibor Frešo, Šimon Jurovský). Some more ambitious film titles remained in production at the end of the

war (Kovačević’s film about the Demänovské caves *In the Realm of Eternity*, Martin Holé’s medium-length colour film *Hana Is Getting Married*, whose filming was interrupted by the SNP), others were completed only after the war (Zimmer’s *Black Art*). Together, about a dozen more structured cultural films were created in *Nástup*, most of which have been preserved.

In addition to the ethnographic and beautiful Slovak titles (*Under an Open Sky*, *Summer under the Kriváň Mountain*), which are in a certain sense a continuation of the Plicka’s ethno-tradition, albeit conceived less romantically, a certain novelty exists in the genre, with national and economic themes, and their emphasis on the industrial modernization of the “neglected” Slovakia.

After the war, some of the entry films were screened under the banner of the Slovak Film Society, after the situational adjustment (with new introductions or commentaries). If the *Nástup* weekly newspapers were basically kept safe or served as material for secondary exploitation in archive-based compilation documents, unmasking the fascist regime, the national economic cultural images served a different purpose—as a certain school of “constructionist” propaganda, the experience of which was passed on quite seamlessly by the new regime.

KINO NÁSTUP

nový reprezentačný stánok kinematografie otvára svoje technicky dokonalé a esteticky krásne vyriešené miestnosti a odovzdáva ich bratislavskému filmovému obecenstvu.

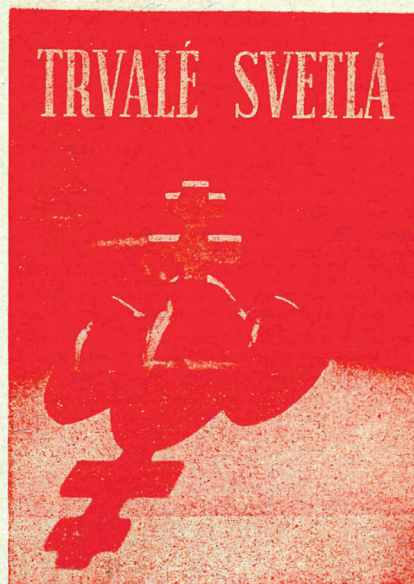
Kino NÁSTUP bude prinášať vysoké filmové hodnoty. Svoj program vidí v heslách:

**umenie
krása
pokrok.**

ein neues Repräsentations-Lichtspielhaus eröffnet seine technisch einwandfreien und esthätisch schönen Räumlichkeiten und übergibt diese den Pressburger Kinobesuchern.

Im Kino NÁSTUP werden nur hohe Filmwerte vorgeführt. Unsere Devise lautet deshalb:

**Kunst,
Schönheit,
Fortschritt.**



Prvý slovenský kultúrny film o nesmrteľných postavách slovenských národných dejín.

Der erste slowakische Kultur-film behandelt unsterbliche Gestalten der slowakischen Geschichte.

Scenário a režia:
Manuskript und Spielleitung:
IVAN J. KOVAČEVIČ

Snímky - Kamera:
B. HAVRAN

Výroba - Herstellung:
NÁSTUP slov. film. úč. spol.
Slow. Film A. G.

In four collections, this section presents a representative selection of period production. Two selections of cultural films complement the characteristic previews from the weeklies. The other two collections represent, on the one hand, a pair of films in which I. J. Kovačević participated as a director or editor, and on the other hand, a post-war “reckoning,” and a critical image of the Slovak state in the second half of the 1940s.

I. J. Kovačević



There's a difference between seeing a film on the silver screen and on TV

Interview with Věra Krincvajová

You prepare documentary sections of Czech Television for many film festivals. How is the selection specific for Ji.hlava?

Unlike the Karlovy Vary festival, where we only promote our films, at Ji.hlava we present them in a separate Czech Television documentary section. We want to present the best of the past year's television production to the festival audience, despite the fact that these are films that did not make it into the main competition for various reasons—most often, because their premiere took place at another festival.

What do you think is the specificity of the Ji.hlava audience?

It's an intelligent and sensitive audience that usually has sophisticated questions. Film-makers love going there, because they experience an authentic dialogue with the audience. And the screenings are always packed.

The Ji.hlava IDFF was born out of a desire to present documentaries on the big screen. Do you consider films in your TV section that have a chance to resonate in the cinema?

Seeing a film on the big screen or on a TV screen is a huge difference. I even think you feel like you're seeing two different things. I don't want it to appear black and white, but in television production there is more emphasis on the message, whereas in an auteur documentary for cinema you are working with a complex audiovisual message. There's more emphasis on the viewer's internal experience, not just the actual delivery of information. Thematically, however, the two types are in a similar vein—you grasp the theme one way for a television series, and differently for a feature film. I think both have a strong place here.

What criteria do you use to choose what you will screen from the varied TV production at Ji.hlava?

Every dramaturge emphasizes something different, but I personally will always gravitate towards deeper themes. That's why I rely



I'm Not Everything I Want to Be, Klára Tasovská, CZE, SVK, AUT, 2024, 90 min.

on the creative producers of Czech Television, and trust their tips. I also consult with Radek Šofr, who is the head of the documentary centre at Czech Television. The key for me is the dialogue with the festival's dramaturge, Petr Kubica, who gives me information about the annual trends and dominant themes of the festival. We want to resonate with the main programme, but you can never please everyone. It's always a collision of different criteria.

Which films would you most like to see this year?

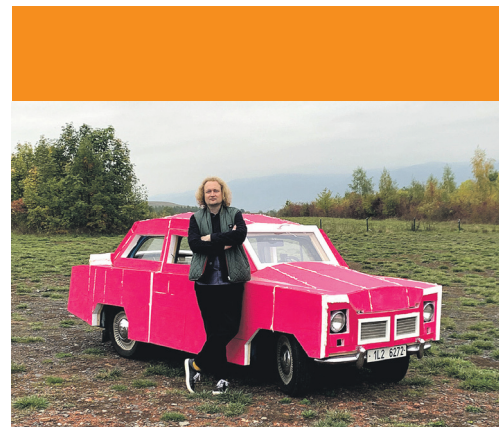
The audience can discover our programme during the first weekend of the festival, from Friday to Sunday. In the morning, we try to devote ourselves to journalism, for example, we bet on the popular series *Don't Give Up!* We've also prepared a block dedicated to the topic of assistance, where you can find the time-lapse *Fifth Level*, by director Tomáš Klein. He decided to follow five disabled people who were given the full care of assistants for a year, which they normally lack. This project is followed by Olga Špátová's, film *Occupation Assistant*, which focuses on the helping professions. Dagmar Smržová and Marie Magdalena Kochová will present their new films at Ji.hlava this year—a feature debut, *The Other One*, tells the sensitive story of a girl growing up with a sibling with autism spectrum disorder. Personally, I find this film extraordinary, and highly recommend it.

What are you personally looking forward to?

Olga Sommerová's new film, *Juráček Is My Destiny*, about the relationship between Pavel Juráček and Daňa Horáková, based on her diaries. And then also *Actress*, which is a very specific project. Originally, Theodora Remundová didn't even want to make a film about her mother Iva Janžurová; she rather waited to see who would

Czech Television Documentaries

Czech Television continues with screenings of its documentary films that have proved highly popular at previous editions of the festival, offering not just its co-production films included in competition sections but also 29 films from current production.



Road to Disfantasy, Martin Dušek, CZE, 2024, 52 min.

eventually take on the portrait of the famous actress. But when no one came forward, she took it on herself. The film has an authentic personal dimension, and Iva Janžurová's life mirrors the development of Czech society from the Second World War to the present day. Perhaps it resonates more with the older generation, which is why I am curious to see what the Ji.hlava audience has to say about it.

You are presenting *Actress* as part of the new co-production, in which Czech Television is involved. What other projects are featured in your Czech Television Documentaries section this year?

For example, Klára Tasovská's documentary about photographer Libuše Jarcovjáková, *I'm Not Everything I Want to Be*, and *Identity—The Story of Czech Graphic Design*, which is based on a popular TV series. Although we focus mainly on Czech topics, we also deal with global issues, and collaborate with foreign authors. In the past, we have supported Vitaly Mansky's projects, and this year, we are presenting *Putin's Playground*, a film about contemporary Russia, and *Right to Choose*, a Polish documentary about abortion. But at the end, we say goodbye in a cheerful way, with Marek Najbrt's film *tata_bojs.doc*.

Can you tell us what else you're going to show from the new TV series?

We'll be showing a new series, *Chronicle of a Happy Childhood*, about raising children during socialism. This is a new series that Czech TV has been presenting since October, and we will present two episodes at Ji.hlava. For viewers, it may be an interesting comparison with bringing up children in today's world.

Věra Krincvajová graduated from the Faculty of Social Sciences of Charles University, and also studied screenwriting and dramaturgy at FAMU. Since 2015, she has been the chief dramaturge of documentary films at the Film Centre of Czech Television.



Actress, Theodora Remundová, CZE, SVK, 2024, 110 min.



Special Event

Exceptional cinema events that offer a unique and profound perspective on the complexities of human experience.



All-Sokol Rallies and Spartakiádas

For most of the 20th century, mass physical education events took place at various intervals in the Strahov stadium, from which many audio and film titles have been preserved. A closer look reveals that these are valuable comparative materials, telling us a lot not only about the changes in exercise as a result of the replacement of the all-soccer meetings by Spartakiádas, but also about the audio and audiovisual techniques that provided the desired publicity for these state-sponsored events. Listening to the radio sounds of the mass exercises, the two-hour tape will encourage you to follow the audio dimension of the projected film images, where you will learn about the depiction of the rallies and Spartakiádas as both world and regional events at the same time, and last but not least, your attention will be captivated by the stylized representation of the child and army drill sergeants, whose strong representation in the sounds and films cannot be ignored.

Tomáš Dufka, from the Czech Radio Archive, and Terezie Hlaváčková and Alena Šlingerová, from the National Film Archive, will guide you through a selection of radio reports and film documentaries from 1938–1965. In addition

to broadcasts by the leading radio reporters Miloslav Disman, Franta Kocourek, and Josef Cincibus, the programme will also include reports from the 1965 *Spartakiáda* by the then editors of Czechoslovak Radio Zdeněk Svěrák and Miloň Čepelka. The film part will offer, among other things, selections from Martin Frič's documentaries on the 10th *All-Sokol Meeting* (1938) and the first national *Spartakiáda* (1955), as well as Václav Hapla's documentary *Concerto grosso*, on the military parade at the 3rd *Spartakiáda* (1965). The programme is followed by a public listening of the podcast series ČRo Plus Rozehra at the Horácké divadlo.



Ivan Passer: Cassettes, Tapes and Disks

Twenty-seven October is the traditional UNESCO World Day for Audiovisual Heritage. On this occasion, the National Film Archive, Prague, unveils a personal archive from the estate of director and screenwriter Ivan Passer. Acquired by the NFA in 2021, the extraordinary audiovisual collection contains more than 300 items—from VHS tapes, Betacam and U-Matic tapes to audio CDs and dictation tapes – and provides a rare glimpse into the creative and personal life of the renowned Czech filmmaker during his lifetime in the United States. The

festival's lecture focuses on the professional processes involved in sorting and digitising Passer's archive and features exclusive extracts from his personal and professional materials—including a tribute to legendary curator Hubert Bals, which Passer conceived as a reflection on his own vision of cinema. The audience can look forward to an in-depth look at Passer's remarkable artistic legacy, as well as the complex nuances of dealing with personal archives and estates. The lecture is presented by historian Valentina Carnali and NFA curator Matěj Strnad.

Siren Test

The Siren Test section traditionally offers stories of music and sound as a testimony to powerful themes in today's world. Merrill Nisker, the pioneering queer icon and musician known as Peaches, is the proud star of the intimate documentary *Peaches Goes Bananas*. What are feminism, gender, electronic music, and love to us? The film is the work of Marie Losier, who has closely followed the transgressive practice of a radical pop figure since *The Ballad of Genesis and Lady Jaye*.

The Polish filmmakers went straight to Tanzania with *Singeli Movement: Greed for Speed*, to capture how musicians in Europe, also known through the Nyege Nyege Tapes label, live.

Max Roach: The Drum Also Waltzes is a bravura lesson in the recent history of African-American culture: a portrait of a drummer who, in addition to his pivotal position in jazz, was also a fearless and uncompromising activist.

We can also look forward to a midnight screening of *Portishead—Roseland NYC*, a concert film by Bristol trip-hop legend, with singer Beth Gibbons. The section will be complemented by Pavel Klusák's music video seminar, *Women's Work*, following on from his radio series about groundbreaking female musicians, in the emancipatory story of pop culture.



Max Roach: The Drum Also Waltzes,
Sam Pollard, Ben Shapiro, USA, 2023, 82 min.

Peaches Goes Bananas,
Marie Losier, FRA, BEL, 2024, 73 min.



Kino Palestine

The seminar includes a screening of the film *A Fidai Film* (K. Aljafari, 2024). The seminar provides the historical context for a series of dispossessed Palestinian films—over one hundred documentary films produced between 1968 and 1982 by filmmakers associated with the Palestinian Film Unit and the Palestinian Cinema Institute. The presentation focuses on issues related to the limited availability or complete absence of these films, re-discovering them and gaining access to them. It also provides a comprehensive overview of the current activities in the field of the digital restoration or production of new projects, concluding discussion on the need for self-determined narratives, cultural representation and memory. The speakers are the Kino Palestine collective members, Marguerite Farag and Zaher Jureidini, and NFA curator and archivist Matěj Strnad moderates the discussion.

A Fidai Film, Kamal Aljafari, GER, 2024, 78 min.



A Fidai Film

“Aljafari has described his approach as the ‘camera of the dispossessed’ by recovering lost images and memories of life in Palestine. The documentary has decontextualized pre-existing material as a form of artistic and political liberation.” *POV Magazine*

In the summer of 1982, during the intervention in Lebanon, the Israeli army left behind three thousand dead and seized the archives of the Palestinian Research Institute in Beirut. The Ministry of Defence misused the vast collection of Palestinian books, photographs and films for propaganda purposes. Palestinian Aljafari reclaims the appropriated images and, through cinematic sabotage, removes them from their forced ideological context. He crosses out in red the commentaries and figures of the winners; he poetically colours, associatively connects and adamantly condemns. His collage, which has the Arabic word *fidai* in its title, meaning to sacrifice for the good of the whole, is an act of political defiance and artistic liberation.



Future Memory Lab Call for Entries!

Do you have a project using archival materials? Do you want to create a film from the unique amateur films of the Private Film History Archive? Future Memory Lab offers authors and producers workshops and residencies focused on innovative work with archives in the realms of creative documentary, fiction and experiment.

futurememorylab.com

29. 10. 12:00–14:00 | Dukla Edison | *Presentation*

Come and vote! Visual voting of the czeXperiment project

Come and vote by opening your umbrella for the unique visual voting of the czeXperiment project. The questions will be about the festival and cultural life. We will lend you voting umbrellas on the spot.

27. 10. 11:00
upper part of Masaryk Square
length: 45 minutes



Game Zone

Serious games, simulations, adventure games, RPG – we explore the ways different genres highlight serious topics: for instance the life in a totalitarian society, the construction of a sustainable environment, the sources and spreading of false news.

In the Game Zone, we regularly map games that involve the collaboration of a large number of people in scientific research. Crowdsourcing projects instruct the user to search for, sort, tag or create certain elements, thereby helping to sort, tag or add to the large amount of data needed for particular research. So-called crowd science has been a trend for more than two decades, and Ji.hlava has featured some of the key games in this genre in the past: for example, *Fold It*, which uses a form of jigsaw puzzles that the player uses to create prototypes of protein structures while learning about how proteins look and function. This year, we're featuring *Glyph*, a game that explores the shapes and forms of letters in different scripts, created by the Max Planck Society. *The Great Brain Experiment* is based on neuroscience research into how the brain works. In four parts focusing on different functions, it teaches the player how the brain works while also contributing data on how brain function changes with age.

In the documentary games this year, male and female players can explore the worlds of Kafka's books *The Trial*, *The Castle* and *Letter to His Father* in the thoughtful *Playing Kafka* through branching stories and atmospheric puzzles. *AI People* allows you to create characters whose stories are invented by the AI itself, or to assign your own scenarios and observe artificially thinking "people" in them. The historical game *Last Train Home* was developed through extensive research and collaboration with historians and the Czechoslovak legionnaire community, and features Czechoslovak soldiers on a mission in the harsh Siberian landscape forced to traverse war-torn territory. The game is based on the experiences of legionnaires returning to the newly formed Czechoslovakia after World War I.

Like every year, we'll be presenting new talents in the field of video game development once again in the Game Zone: students of the Game Design Department at FAMU in Prague and the Game Studio at FaVU in Brno are developing impressive and aesthetically innovative prototypes—here you can see where the evolution of the game industry in the Czech Republic is headed, what the youngest generation is exploring in terms of new forms of game worlds and mechanics and original approaches to visuals or sound, and also what topics they're interested in working on in regard to games.

Short Joy

Short Joy is a competition section for the most remarkable world documentary shorts.

Every year, Short Joy shows that even a small format is enough to tell big stories and convey big pictures. Screenings of films in abandoned Greek factories and tunnels (*The Empty Houses Are Ours To Do What We Want With Them*), an Indian story about the birth of a child in a village where only deaf people live (*Only if the Baby Cries...*), a testimony about domestic violence (*Place without Memory*) or a journey through a Laotian forest (*The Woodland Threshold*)—these are just snippets. Each film carries a distinctive theme and finds a unique authorial style. In short filmmaking this year, there was also a tendency to work with already created, older material and reuse it for current statements.

My Street Films

In its eleven years of existence, My Street Films has established itself as a vital educational project that inspires interested members of the general public to make short films about issues they feel are important. The uniqueness of the project lies in its openness—it connects a year-round community of people who are actively with professionals from the media industry. In addition to the national competition for the best film, it organises workshops for selected candidates on documentary filmmaking, open seminars for the public, intensive workshops or film screenings combined with lectures and discussions. In the online edition of IDFF Ji.hlava we will present the films produced at this year's workshops in Prague, Brno and Ostrava, including the winning films of the My Street Films Award competition.



Sewing Machine, Ůlo Pikkov, EST, 2024, 17 min.
Karun – The Longest River of Iran, Sahand Sarhaddi, CHE, FIN, 2024, 20 min.
Grey Zone, Dan Prykhodko, UKR, 2023, 14 min.



Out of Sight, Out of Mind, Tereza Korpaňová, CZE, 2024, 3 min.
The Butter Bun, Anastasiia Nikitina, CZE, 2024, 7 min.



Inspiration Forum

Place for mutual thinking about the contemporary world

Programme Highlights

Saturday, 26. 10.

The Future of Procrastination: Technology and free time

Technology promises less drudgery, yet our „shifts“ at work and at home are piling up. Can we still slack off?



HELEN HESTER & NICK SRNICEK
Home and the Fight for Free Time
Can we finally reclaim it?
October 26, 5:30—7:00 pm



Sunday, 27. 10.

The Call of the Forest: Connecting with roots

Forests teach us how to connect, yet our actions cause them to suffer. Can we find our way back to them and learn from them?



CHERYL MALONEY
Forest As a Source of Life and Politics
On spiritual wisdom and cultural heritage
October 27, 3:00—4:30 pm

Monday, 28. 10., Tuesday, 29. 10., Sunday, 3. 11.

Inspirational Meetings: How do we live a better life in worse times?

10:30—1:30 pm

The Inspirational Meeting is a new programme for collective thinking for all participants in the festival. This year it will be held on the theme of the good life.

Friday, 1. 11.

New Immunity: More than just a defense mechanism

New technologies and discoveries are changing our understanding of immunity. With new imagination, can we find a new place in a changing world?



TIMOTHY MORTON
Planetary Immunity
On the union of ecology and Christianity against climate change
November 1, 4:00—5:20 pm

Saturday, 2. 11.

The War of Today: New kinds of technologies, old kinds of dying

Progress has not rid us of war it has only transformed the way we wage it. Can we break the seemingly eternal bond between civilization and warfare?



KIRTHI JAYAKUMAR
The Future of War and Peace
On the role of women in the search for peace and more
2. 11. 15—4:30 pm

Once again this year, the Inspiration Forum will be an integral part of your experience at Jihlava—a place where people gather with the desire and courage to freely think about what we can collectively understand about the world and ultimately change for the better. For me, the word “inspiration” means that the entire programme—from the choice of topics to the selection of guests—is designed to spur people into action, the kind of action our world urgently needs today.

One moment for me that symbolizes the role of the Inspiration Forum was when the famous American journalist and lifelong climate activist Bill McKibben spoke at one of the first editions of the forum. I asked him to talk about how we can truly take action. I saw how his words filled people with energy and the desire to start making changes. Somewhere in that moment, the soul of the Inspiration Forum was born. I realized that this is our greatest potential—to create a forum that, year after year, inspires action and pushes things forward.

Like every year, we have selected this year's themes in response to current events. The theme of the forest is inspired by the upcoming amendment to the Forest Act, which will be crucial for the future of the Czech landscape for the next decade. Technologies, which were supposed to give us more free time, often create pressure for greater efficiency. So it's time to reflect on how we can truly use these technologies to create space for real rest and improve our lives. War remains a painful reality, forcing us to think more deeply about peace and the conditions needed to achieve it. And since the pandemic, immunity has become one of the great questions of our turbulent times—our focus will be not only on individual immunity but also on the planetary level.

The Inspiration Forum is also a space where you can put ideas into practice. People leave the forum feeling stronger and ready to engage with the crisis surrounding us. We are developing new formats in which participants cease being merely passive viewers and can actively participate—by trying things out and taking a “hands on” approach to the ideas. You can look forward to participatory assemblies, walks, exercises, workshops, and the awakening of collective imagination.

Openness, innovation, a safe space for experimentation, and the courage to talk about important issues—that's what the Inspiration Forum means to me. I believe that this year, once again, we have managed to fully embody these qualities.

We look forward to seeing you!

TEREZA SWADOSCHOVÁ

Reasons Not to Miss the Inspiration Forum

1. Hear voices you won't hear anywhere else.
2. Get intellectual nourishment (and sometimes even actual food—we invite you to coffee and cake at the morning Inspiration Forum programmes from 10:30 am).
3. Meet your favorite podcast creators.
4. Finally solve the world's biggest problems (or at least your own small ones).
5. Learn to live a better life in worse times (or at least speculate about it with others).



What Can You Expect at the Inspiration Forum?

What Will You Be Focusing On In Your Programme?

THORSTEN PEETZ

Intimate Life in the Digital Society



"In digital societies, everyone must deal with the influence of technology on our everyday lives, whether we like it or not. Many myths and dystopian visions surround digitalization, but it's crucial to think critically about how it truly transforms society and how we should relate to it. In our panel on smart technologies, I'll discuss the digital transformation of intimate life, focusing on how dating apps are reshaping relationships. I hope the panel leaves visitors with new perspectives and productive reflections on how digital society impacts us all."

26. 10. 12:30—2:00 PM | *Clever Things That Save Time?*

KATEŘINA SMEJKALOVÁ

The Meaning of Leisure



"While work ethics are deeply ingrained in our culture, questions surrounding leisure time are often overlooked. Yet it's a fascinating and increasingly important topic. We'll explore what gives leisure time meaning for us and society, or why we often spend our leisure time on consumerism. Our goal is for participants to reflect on how to reduce the focus on work and career and instead find more space for what truly matters."

26. 10. 10:00—11:30 am | *Imagining Free Time*

MATTHIAS SINNEMANN

Technology and the Four-Day Workweek



"Technology is reshaping the way people work and live. It is crucial to understand whether they can truly help reduce working hours while increasing productivity and satisfaction. Our panel discussion will dive into these questions and offer exclusive insights from the latest studies on the four-day workweek. Participants will gain up-to-date insights on how reduced working hours affect well-being indicators such as stress levels, sleep patterns, and physical activity."

26. 10. 3:00—4:30 pm | *Less Work, More Life*

MONIKA CAHOVÁ

Microbiome—The Unknown World Within Us



"If you had asked at the beginning of the century whether a new organ could be found in the human body, everyone would have laughed. Yet it happened—the human microbiome. New techniques have allowed us to view the world of microorganisms in a completely new way. In the hour we have, we'll touch on what we know about the microbiome and focus on the critical areas we're still struggling with in research."

1. 11. 10:30—11:30 am | *Secrets of the Microbiome*

KLÁRA LAURENČIKOVÁ

Caring for Patients with Long-Term Illnesses



"Our debate will open an important discussion about how to better support people with long-term illnesses and ensure their right to quality care. This is an issue that can directly affect any of us. I will focus on the need for systemic changes so that healthcare and social policies better respond to the new challenges and needs of patients with long COVID. I hope people leave with an understanding of how crucial it is to ensure equal access to quality care, and how each of us can contribute to these necessary changes."

1. 11. 12:30—2:00 pm | *Untreated, Uncured*

LUKÁŠ LIKAVČAN

Ethics and Ecology According to Timothy Morton



"Timothy Morton is an unmissable figure in contemporary philosophy, especially in the field of environmental thought. In our conversation, we will focus on Morton's book *Hell: In Search of a Christian Ecology*, where they explore Christianity as a possible tool for ecological transformation. Morton emphasizes the concepts of guilt and forgiveness in the context of the climate crisis, which they see as essential for motivating real change. I hope visitors will leave with the sense that philosophy can be tangibly connected to their everyday

lives, offering a deeper understanding of the world around us."

1.11. 4:00—5:20 pm | *Planetary Immunity*

EVA KUŠÍKOVÁ

Let's Not Forget the Suffering

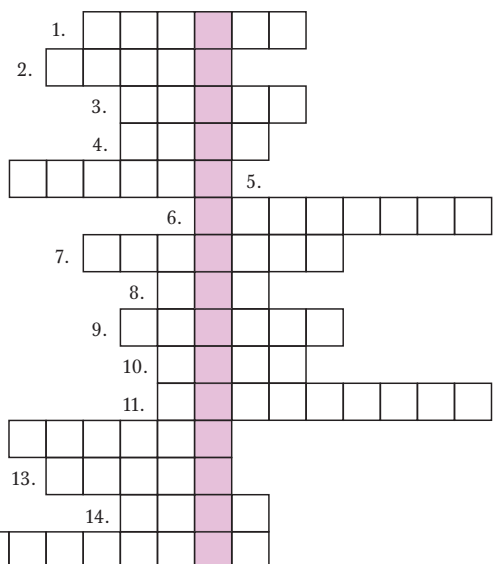


"Current media frequently covers military conflicts, and this may lead to society becoming desensitized to the suffering they bring. My talk will remind us why we must not forget about people suffering in other countries. We will try to highlight aspects of war that rarely or never make it into the media, as well as the obstacles to achieving peace. War leaves a legacy that can appear in unexpected places, and its impact on future generations must not be underestimated."

2. 11. 12:30—2:00 pm | *War Without Rules*

CROSSWORD

1. The basic construction element of all living organisms
2. An agreement not to fight
3. Used for dining
4. The home of bees
5. Structure that crosses a body of water
6. Nordic herbivore
7. School subject taught in laboratories
8. Head cover
9. Animal with its home always on its back
10. The smallest unit of an organism
11. Waterproof footwear,
12. Running water
13. Tool of mass communication
14. Afro-American genre of music
15. To make someone feel the urge to do something
16. German word for *young*
17. Science of the human mind



What to Do If You Miss the Inspiration Forum

1. Regret bitterly.
2. Plan better next year.
3. Face your FOMO like an adult.
4. Tune in to the online festival and catch at least part of the programme.
5. Listen to the Screenshot podcast and catch up on some of it.



Bodies of Water

Inspiration Forum Lab 2023/24

Bodies of Water are the subject of three works based on artistic research created as part of our year-long Inspiration Forum Lab workshop. The Lab brings science and art together to find new ways to talk about pressing environmental issues.

For centuries, bodies of water have played a crucial role in sustaining life and driving the economy. They've been commodified, extracted from, polluted, and viewed as mere resources to be exploited. Yet, in an era of ecological crisis, our relationship with water demands a radical rethinking. Cultural theorist Astrida Neimanis challenges us to see water not just as a resource but as a relational entity—one that connects us to the rest of nature and teaches us about solidarity and interdependence. How can we reimagine our connection to water in ways that foster ecological awareness and collective care?

The exploration of this question brought together artists and researchers who took part in a ten-month programme, offering a multi-faceted examination of water's role in our lives. Each of the three projects, represented here by short essays, invites us to engage with water not just as a physical substance but as a medium of connection, memory, and meaning-making.

The Guild of Hydrosemiosis draws on the ancient practice of hydromancy to explore the semiotic processes of water. *Why is the Floor Moving?* explores the distinct but interconnected stories that surround ocean systems through different perspectives and storylines. And finally, *Ambient Tremology* explores the waterways of the Romanian Danube Delta in transition and more-than-human transmission through recordings and haptic experiences.

The Guild of Hydrosemiosis

Michał Dawid, Isabel Val Sánchez and Mirjami Lantto Klein

Welcome to the Guild of Hydrosemiosis: a para-institution that calls upon the movements and memories of bodily, planetary, and speculative waters – or as we know it, *the Wave*.

The Wave is the endless movement of water through planetary spaces, bodies, and times. It is the agent of change in cycles of life and death, renewal and decay. Circulating across (and challenging the boundaries between) inner, outer, and other worlds, the Wave creates, carries, and dissolves bodies, memories, and meanings.

The Guild invites attunement to the Wave as a semiotic practice. That is, we understand the circulation of water as something that, in uniting and differentiating living and non-living bodies, is entangled in countless processes of meaning-making. In the Guild, we enquire into how our human bodies and practices are



inter-implicated in these processes.

The term 'hydrosemiosis' refers to the sign processes of water – to the watery entanglements that produce meaning. Natural scientists studying waterscapes are involved in hydrosemiosis (Baker 2017); for instance, paleohydrology looks at landscapes to interpret the processes of water in the past, water isotope forensics studies the isotopic fingerprints of water to trace its histories and pathways, and biomonitoring measures human blood and urine for signs of environmental chemicals.

The Guild enquires into the scientific practices of hydrosemiosis but approaches them from the edges that line the techno-scientific centre. Indeed, we foreground hydrosemiosis as a speculative feminist practice that produces embodied, relational, and even mythical meanings to parallel scientific meanings of water.

The Guild draws on the ancient practice of hydromancy: a form of divination by means of water through, for instance, the observation of waves and ripples. Here, hydromancy is understood not as an accurate prediction of a specific event in the so-called future, as in a linear understanding of time, but rather as an activity that allows for engagement in thick time, where past-present-futures come to a confluence.

Crucially, hydrosemiosis as a feminist practice is confined neither to the space of science nor the space of myth – it is also simply the practice of living and relating as a body of water. To practice hydrosemiosis is to be part of any meaning-producing watery encounter; a scientific effort to understand hydrological processes, a watery ritual, or *cry / swim / hug / sex*.

As a feminist attunement to the Wave, then, hydrosemiosis also becomes an ethical practice. While humans are the custodians of their own (constantly changing) bodily waters, our entanglement with other living and non-living bodies of water means that we are also deeply inter-implicated in planetary-scale processes variously affecting different bodies of water. The Guild of Hydrosemiosis, then, is also a space to hold and

contemplate the crisis of meaning that comes with personal loss, as well as the systematic destruction, the *semiocide* (Maran and Puura 2013), of living and non-living bodies of water. In watery semiotic entanglements, meanings are made, but also unmade – and memory is accompanied by amnesia.

Michał Dawid is a curator and art researcher working with collective processes, participatory performances and publications.

Mirjami Lantto Klein is an artist and cultural organizer working across mediums. She researches nostalgia, grief and the connections between past and present through the relational aspects of water.

Isabel Val Sánchez is a geographer and 'creative geohumanities' researcher exploring material-semiotic processes within different watery realms.



Why is the Floor Moving?

Anthea Oestreicher, Vít Růžička and Weronika Zalewska

When exploring the distinct yet interconnected narratives circling oceanic systems, it is crucial to use our complex embodied technologies to focus on what is unseen, on sounds that are bouncing off our tools and on how this helps us imagine the unimaginable structures and environments long gone or yet to come.

Plankton, the marine drifters carried by tides and currents, will be our guide in this exploration. Reflecting on their lives, interactions, networks and complexities, three storylines begin to unfold and ultimately come together in a meeting of perspectives.

I. Seeing the ecological significance

Although plankton are keystone species of the ocean, playing a pivotal role in the delicately balanced marine and atmospheric systems, they often stay out of our focus. Beginning with respiration: every second breath we take involves inhaling the oxygen phytoplankton produces; afterwards they metabolize and absorb our exhaled and otherwise produced CO₂; and as the base of the marine food



system, they provide nutrients for marine animals and, consequently and indirectly, for us.

As marine species feed on plankton, they're willing to move towards them at surface level—every day and every night in a process called Diel Vertical Migration. We humans discovered this by chance. While searching the seafloor for potential predators—meaning other submarines—the U.S. Navy was taking sonar readings of the ocean during WW2 when they discovered the deep scattering layer (DSL). Initially mistaken for the seafloor, this moving layer revealed the dynamic nature of marine life. And they asked themselves—*why is the floor moving?*

II. The art of tuning into each other

Most marine mammals know how to use high frequencies to locate where they are, and low frequencies to reach out to each other through the increasing ambient noise in a process known as *echolocation*. It is mapping the world in relation to you and also mapping you in relation to the world. It always comes from within the animal, helping it to find prey, navigate and locate peers.

On the other hand, *echo sounding*, the technology that humans use to perceive the environment, stems from military developments. It involves transmitting acoustic waves into water and recording the time interval between emission and the return of a pulse; it makes it possible to determine the distance between sonar and target. Its inventor Alexander Behm knew little about how echo sounding would “revolutionize” fishing, resulting in today’s state of massive overfishing. Today, we are scanning through and across oceans to see what wouldn’t otherwise be visible.

III. Speculating on future forms

How can AI be used as a tool not dissimilar to a camera? Just like developing film in a darkroom, the search for latent vectors can lead us on a journey full of incidental discoveries. By using strictly old language models that have not been trained in the massive archives of the internet, we can stay in the world that plankton created and curate it.

Plankton, which have been around for a long time—by some estimates for ~3 billion years—vastly predate human life and have survived many rounds of extinction events thanks to their adaptability. By mixing re-imagined plankton species as adapted AI beings living on their own digital chips, we peer into generated glitch-scapes and potentially learn about the rich microcosmos and patterns of living at different sizes and time-scales to ours.

Anthea Oestreicher is a PhD candidate, ZHdK & UfG Linz and interdisciplinary researcher with a background in graphic and bio design.

Vít Růžička is pursuing his PhD at the University of Oxford by researching AI for climate change.

Weronika Zalewska is an artist, researcher and writer based in Warsaw, affiliated with the Office of Postartistic Services.



Ambient Tremology

Kosmas Phan Dinh, Mae Lubetkin and Michal Mitro

As amphibious zones shift and shake up, sandy bits of past lands flow through the Danube waters, forming deltaic riverbeds and reemerging as dunes on the shores of the Black Sea. Our bodies negotiate with the water’s edge, soles meet soaked grounds and stormy springtime in Romania. Flocks return, forests flood, fish multiply, and the insects hum in the reeds. Our own guts are ingested into the swampy metabolism of the Delta, and we settle into new rhythms.

The semi-submerged worlds of the Danube Delta form a vibrant arena where the collective pulse is composed of trembling matter. As we tune in to the Delta vibroscape with our adapted contact accelerometer, a tiny tool sensitive to vibrating materials, our own senses grow slightly more amphibious. Here at the margins – of hybrid human perception, of the terrestrial and the aquatic, of human bodies and Delta bodies folding into each other – a slippery space opens up where worlds collide: a contact zone.

Echoing Mary Louise Pratt and Astrida Neimanis, we ask: “How do we hold open the contact zones to be something other than a leveling machine (Neimanis, 2020)?” How are we employing fieldwork and recording as processes nurturing an approach of ‘making with’ instead of returning to a colonialist notion of fieldwork as ‘making accessible’? How can the artworks, which translate and amplify the Delta vibroscape and its submerged histories, become sites of intimacy with worlds that remain “never fully known, impossible to assimilate” (ibid)?

We turn to the vibratory linkages and the waterways of the Delta itself. Vibration, considered a “shadow phenomena” as Nina Sun Eidsheim writes, “does not exist prior to a specific material realization” (2015). Becoming sensitive to the materials that vibrate is an act of gaining contact. In the watery zones of the Delta, we affix our contact accelerometer – a device reclaimed from industrial vibration measuring and

military surveillance – to various materialities. The process lets us zoom into the vibration of metal poles on the shores, sandy shells touched by the wind, and reeds trembling with insect processions. By means of sonic translation via our recording device, we can perceive these tremors through active listening. Entangled in three sets of headphones split from our device, we learn to collectively shuffle and find stillness together.

Our interlinked and embodied sensing practice aids in our awareness of the sonic burrows enmeshing matter with other scales. The soaked Delta materials exist in spatio-temporal relations and rhythms that are beyond human perception. Intermaterial vibration connects the Delta bodies but also figures transductions, “giving way to exchanges across material and affective states (LaBelle, 2021).” With the Danube transporting tonnes of sediment each year from all over Europe – reforming the riverbeds and deltaic dunes – the Delta takes shape through an ongoing remixing, recomposing both space and time.

At the margins of the audible, vibration here in the Danube Delta is a force that, beyond creating linkages, shakes up and activates its submerged histories and granular memories. Getting in touch with the dynamic imprints of riverscape memory is a gesture of tracing intertwined archives in the substratum which become animated by the shadowy pulse of vibration. Likewise, this soaked space represents a compounding of places similar to Édouard Glissant’s *common-place*, as signaled by Boon.

Sensing the vibrant commons of the Danube Delta is an attunement to the local vibroscape. From the science of ecotremology, or the study of trembling ecologies, a vibroscape is the sum of all emanating vibrations in the environment (Šturm et al., 2022). Instead of trying to uncover the material assemblages of the Danube Delta, we rework our relation to them by opening up spaces for contact with the rhythms and trembling constellations of waterways in transition and more-than-human transmission.

Drawing from various disciplines, **Kosmas Phan Dinh** seeks out sensitivity and contact zones with various aquatic and other non/human rhythms.

Mae Lubetkin is a writer, artist, and ocean scientist.

Michal Mitro is an artist and a researcher working across disciplines and media.

Inspiration Forum Lab is organized by Ji.hlava IDFF’s Inspiration Forum in cooperation with Kersnikova Institute, Sensorium and Display—Association for Research and Collective Practice. The project is co-funded by the European Union, Ministry of Culture of the Czech Republic and Czech State Fund.

More about the projects and IF Lab



Co-funded by the European Union





Ji.hlava for Kids

One of the festival's credos is to break down barriers and boundaries. For example, not selecting and not singling out films according to boxes and genres, but rather letting short and long films, experimental and mainstream, documentary and fiction to coexist in one common space. Similarly, Ji.hlava does not want to exclude the audience by age. Even the youngest visitors can take part and discover new things outside the school curriculum. The programme at the Silver House on Masaryk Square runs from 25th to 30th October, and is free for people of up to 15 years of age. For the little ones, a playroom, for the bigger ones, perhaps animation workshops, a filmmaking workshop, art and upcycling workshops, or an experience of how dubbing is done on Czech TV. Want to programme a robotic toy? Or turn a carrot into a whistle? Come along—you'll be made welcome.

Ji.hlava *Vibes*

The programme for adolescents and young adults was developed through consultations with the age group that it is intended for. One of the main points will be increasing mental health. The media often runs with worrying results hidden behind empty statistics research, such as "40% of teenagers show signs of depression". But is does the issue perceived by those affected? "We want to raise awareness that it's normal to talk about your problems, and that it's OK to ask for help," adds dramaturg Václav Tintěra. But young people can also look forward to a series of workshops, concerts by Lajfra and Magdalena Trajerová, slam poetry with Eno and Dejvo, and the theatre reality show Bake (with) the Whole Country. The Plusko+ collective will focus on mental health from the perspective of the queer community, and scriptwriters from Czech Radio will teach you how to put together your own documentary podcast. And they'll also be debating various influencers, and journalist František Trojan. Ji.hlava will be both with the young and for the young this year.

DOC.BOOK

Barbora Postránecká, Jana Plavec:
Každé dítě by mělo vyrůstat doma
Vyšehrad, 2023

"He was tiny. He weighed less than two kilos when he came to us, and he always cried a lot if he didn't get food at the exact times. It was a scream that sounded like it would bring the house down," says Miloš. The malnourished child, as the paediatrician explained to them at the time, had apparently been starving before he was born. And he was probably suffering from withdrawal symptoms. Today, the couple can recognize these withdrawal symptoms very well—over the course of ten years, several children of addicted mothers have lived with them. They can hear it. The sound that resonates through their home isn't like the classic cry of a small child. "It's more monotonous, it sounds like a wounded animal," explains Miloš. Children with withdrawal symptoms often sweat a lot, shake; some vomit constantly. But the Bečvářs have also experienced children with withdrawal symptoms who, on the contrary, were constantly sleeping. Usually, however, this means very difficult weeks, if not months. While pediatricians can prescribe something, such as nicotine patches, the Bečvářs—at least until now—have refused this. Their pediatrician always tells them to come to him if they themselves can't take it anymore. But Pavla always says she'll manage.

Tereza Langrová (ed.):
Jestli mám zemřít, ať je to příběh
Palestina v českých perspektivách
UTOPIA libri, 2024

Yara

Sometimes I compose my memories like a movie, inconsistently and a bit randomly. Little Yara is standing in front of the blackboard. The teacher has invited me to say something about Palestine and prepare a presentation about Islam. Ever since I was a child, my classmates have been misunderstanding me, naively mocking my faith and misunderstanding our customs. It was only later that I began to question what faith even was and that being raised or brought up in it did not automatically make one a believer. I hoped that if I told my classmates all this, they would stop looking down on me and realize that I was ultimately like them. In the years that followed, I realized pretty quickly that all my school lectures didn't make me feel like one of them either. There was

**Best Czech Documentary
Literature Award**

always some stupid remark that grounded me and reminded me that I wasn't Czech.

Alice Koubová, Barbora Baronová
Odolná společnost. Mezi bezmocí a tyranií
Filosofický ústav AV ČR, wo-men 2023

The nexus of the three aspects of resilience outlined above is working with power—the power of the person over their own life, the control or powerlessness of the person over their environment, and the power of knowledge. In relation to the theme of power, resilience carries with it a certain reversibility or instability—indeed, some power or force is represented by resilience, but once this force crosses a certain critical threshold, it ceases to be a force of resilience. When the concept of resilience is illustrated, the image of two concentric circles is often used, where resilience means the power to hold a vibrant, wobbly but manageable position in the inner zone between these circles. To be resilient is to move within a zone defined by boundaries beyond which there is, on the one hand, traumatized helplessness and passive-aggressive resignation caused by extreme lack of security, and on the other hand, obsessive control and reckless expansion caused by an extreme desire to seize control of reality.

Lenka Kapsová: Padesátka
Host, 2023

I came to thinking about the transition in the most natural way: I simply found myself in the period of life in question. My gynaecologist had sent a preliminary signal to me a few years before by stating that the "preclimacteric changes were already pretty visible" on the ultrasound. I was in my early forties at the time, and it surprised me because I still felt young for the transition. Nothing much really happened for the next four years either; I was still menstruating all the time, but I began to notice some psychological slumps that were similar to the symptoms of the familiar premenstrual tension. It wasn't so much irritability or emotional turmoil as it was a depressing feeling of emptiness, inexplicable sadness, and the futility of everything I was doing.

Štěpánka Jislová: Srdcovka
Paseka, 2023

Where does love come from? Is it due to genetics, have we become jaded by our parents' relationships, or is it an unbridled process completely out of our control? Comics.

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Program Programme 25. 10.–3. 11.

OPUS BONUM	PRVNÍ SVĚTLA First Lights	SVĚDECTVÍ Testimonies	ČESKÁ RADOST Czech Joy	FASCINACE Fascinations
FASCINACE: EXPRMNTL.CZ Fascinations: Exprmntl.cz	KRÁTKÁ RADOST Short Joy	VIRTUÁLNÍ REALITA Virtual Reality	MASTERCLASS	SOUHVĚZDÍ Constellations
ZVLÁŠTNÍ UVEDENÍ Special Screening	DOKU.REALITY Docu.Reality	ZKOUŠKA SIRÉN Siren Test	STUDENTSTVO UVÁDÍ Students Present	DOKUMENT ČT Czech Television Documentaries
PAMĚŤ NÁRODA Memory of Nations	MY STREET FILMS	FAMU UVÁDÍ FAMU Presents	PRŮHLEDNÁ BYTOST: ANNE-MARIE MIÉVILLE Translucent Being: Anne-Marie Miéville	POCTA: TSAI MING-LIANG Tribute: Tsai Ming-Liang
PRŮHLEDNÉ BYTOSTI: VÍT KLUSÁK A FILIP REMUNDA Translucent Beings: Vít Klusák a Filip Remunda	MÁME SVOJ FILM! OBRAZY SLOVENSKÉHO ŠTÁTU We Have Our Film! Images of the Slovak State	FASCINACE: VÝPOČETNÍ FILM Fascinations: Computing Film	GAME ZONE	INSPIRAČNÍ FÓRUM Inspiration Forum
ETIKA V DOKUMENTÁRNÍM FILMU Ethics In Documentary Filmmaking	JI.HLAVA DĚTEM Ji.hlava for Kids	JI.HLAVA VIBES	OFFSCREEN	

Pátek Friday 25. 10.

	14	15	16	17	18	19	20	21	22	23	0
Kino DKO I DKO I Cinema				Český sen Czech Dream [cz] en			Prezidentka Ms. President [sk, it, uk, pl] en			Soundtrack státního převratu Soundtrack to a Coup d'Etat [en, fr, ru, nl] en	
Kino Dukla Reform Dukla Cinema Reform		Francie / projížďka / vyjížďka / dvě / děti + Tady a jinde France / Tour / Detour / Two / Children + Here And Elsewhere [fr] cz		Máme svoj film! Obrazy Slovenského štátu – blok 1 We Have Our Film! Images of Slovak State – block 1 [sk] en			Finále + Brána Finale + The Gate [dk, en] en		Obec B. + Epochální výlet pana Trřisky do Ruska Village B. + The Epochal Trip of Mr. Trřiska to Russia [cz, ru] cz		
Kino Dukla Edison Dukla Cinema Edison		Mezi příkop a valy Between The Ditches And Ramparts [cz] en		Buď láska Please [ua] en			Fascinace: Výpočetní film – blok 1 Fascinations: Computing Film – block 1 [no dialogue] en				
DIOD		Fotka na památku A Picture to Remember [uk] en			Fascinace: ExpmrntLcz – blok 1 Fascinations: ExpmrntLcz – block 1 [cz, sk, en] en			Soužení Sorrow [es, quechua] en		Max Roach. Revoluce, žerná hudba a bubny Max Roach: The Drum Also Waltzes [en] en	
Horácké divadlo Velká scéna Horácké Theatre Main Stage		Jablečný oocet Apple Cider Vinegar [en, ar, pt] en		Drahý Stíne, můj starý příteli + Jak prodal koloniální válku Dear Shadow, My Old Friend + Selling a Colonial War [id, en, nl] en			Já, herec I, Actor [cz] en			Jedna rodina A Family [fr] en	
Horácké divadlo Malá scéna Horácké Theatre Small Stage		Plavba za ledem Sailing for Ice [cz] en	Když tvůj život není tvůj When Your Life Is Not Your Own [cz] en	Hledání J.A. Ptinského Searching for J.A. Ptinský [cz] en	Art- washing [cz] en	Franz Kafka – známý neznámý Franz Kafka Lost in Fame [cz, fr, de] en	Ještě nejsem, kým chci být I'm Not Everything I Want to Be [cz] en				
Inspirační fórum Inspiration Forum						Redneck LIVE: Pietvoří Trump, nebo Harris USA k obrazu svému? Redneck LIVE: Will It Be Trump or Harris Who Remakes the US cz					
Ji.hlava dětem Ji.hlava for Kids		Objevte Dům Gustava Mahlera! Discover the Gustav Mahler House! en		Stežkou Jihlavy filmové a divadelní On a Path Through Jihlava of Film and Theatre en	VEČERNÍKY						
				Kouzelný svět animace Wonderful World of Animation en							

Až do 17. 11. 2024 od skončení festivalu budou mít na území ČR všichni návštěvníci*ce s akreditační možností zhlédnout část filmů na našem webu online.

Můžete se těšit také na řadu rozhovorů či reportáže z festivalu, chybět nebudou ani záznamy z Inspiračního fóra. Stačí se přihlásit do svého osobního účtu na webu www.ji-hlava.cz.

28. Mezinárodní festival dokumentárních
**Ji.hlava
ONLINE**
ji-hlava.cz – 17. 11. 2024

All visitors with accreditation will be able to watch some of the films online on our website until November 17, 2024. 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 www.ji-hlava.cz

Neděle Sunday 27. 10.

	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	0
Kino DKO I DKO I Cinema		1489 [am, ru] en				Kinetopsie + Avian Omen Kinetopsia + Avian Omen [cz] en	66'		Válečný zpravodaj War Correspondent, [cz, sk, ua, ru] cz en	78'		Je to ve hvězdách Wishing on a Star [fr] cz en	99'	Smrt Dicka Johnsona Dick Johnson Is Dead [en]	89'	
Kino DKO II DKO II Cinema		Ty řeko + Moje květina You River + A Flower of Mine [pl, it] en cz	76'			Kouř ohně + V limbu Smoke of the Fire + In Limbo [uk, pt, ru] en cz	93'		Dokumentární formáty pro Voyo + Lebo metved Documentary Formats for Voyo + Because of the Bear [cz, sk] en	120'	Šťěstí a dobro všem Happiness to All [ru] cz en cz	Ø 96'	Vše pro dobro světa All for the Good of the World and Nošovice [cz] en	82'		
Kino Dukla Reform Dukla Cinema Reform		Máme svoj film! Obrazy Slovenského štátu – blok 3 We Have Our Film! Images of Slovak State – block 3 [sk] en	89'			Rok v životě jedné ženě A Year In The Life Of A Country [pl, en] en	84'		Šedá zóna Grey Zone [sk] en	75'		Ukradl jsi mé srdce + Chvělá stínů Dear My (Alter?) Ego + In Praise of Shadows [cz, fr, jp] en	95'	Vzpomínka na utopii + Zpráva obohodu Darty + Staré místo Souvenir d'Utopie + The Darty Report + The Old Place [fr] cz	95'	
Kino Dukla Edison Dukla Cinema Edison		Odysseus Ulysses [by, ru, en] en												Fascinace: Výpočetní film – blok 2 Fascinations: Computing Film – block 2 [no dialogue] en	76'	
DIOD		Fascinace – blok 2 Fascinations – block 2 [no dialogue, en, rs, hr, es] en	64'			Ivan Passer: kazety, pásky a disky Ivan Passer: cassettes, tapes and disks [cz] en	90'		Fascinace – blok 3 Fascinations – block 3 [en, tg, sami, my] en	90'		Fascinace – blok 4 Fascinations – block 4 [en, it] en		Soudruží a soudruzi Comrades [fr] en	61'	
Horácké divadlo Velká scéna Horácké Theatre Main Stage		Zastavit bušící srdce Stop the Pounding Heart [en] en cz	102'			Den, kdy se zastavil Island The Day Iceland Stood Still [is, en] en cz	71'		Odhory Union [en] cz	104'		Osamocená odpoledne Afternoons of Solitude [sp] en cz		Prokletí The Damned [en] en cz	88'	
Horácké divadlo Malá scéna Horácké Theatre Small Stage		Pátý stupeň + Povolání asistent Fifth Level + Occupation Assistant [cz] en	71'			Ta druhá The Other One [cz] en	80'		Juráček je můj osud Juráček Is My Destiny [cz] en	78'		Velký finále PSO The Grand Finale of PSO [cz] en	92'	Janžurka Acress [cz, sk] en	110'	
Inspirační fórum Inspiration Forum	8:30–9:15 Inspirační jóga stromu Inspirational Tree Yoga cz Kulturní Stříbrného domu	Ochrana lesa jako cesta pro každého Forest Protection as a Path For Everyone cz	71'			Les pro nás a my pro les All for the Forest and the Forest for All cz	66'		Haptické lesní lázně Haptic Forest Spa 14:00–15:45 sraz před HDJ	80'		Les jako zdroj života a politiky Forest As a Source of Life and Politics cz en		Jak se do lesa volá, tak se z lesa ozývá Call Into the Forest and Hear It Call Back cz		
Ji.hlava dětem Ji.hlava for Kids		Zeleným objektivem aneb objevujeme planetu With a Green Len or How to Explore the Planet en				Jihlavské podzemí a rázha mince na lisu Jihlava's Underground and Coin Minting en			Jihlavské humoresky Jihlava's Humoresques en			Interaktivní výstava Animované příběhy Animated Stories exhibiton en		Dabingové studio České televizce Czech Television Dubbing Studio en		

	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	0
Kino DKO I DKO I Cinema			Místo bez pamětí + Jedna rodina Place without Memory + A Family [de, fr] 81			Dajori [cz] 81			Kamera tortura + Život jedna báseň, není peřičko Camera tortura + 23:23 [cz] 81		Pachová stopa Scent Evidence [cz, sk] 81		Osm pohlednic z utopie Eight Postcards from Utopia [ro] 81			
			Reportáž psaná na benzínce Pit Stop Reporter [cz, sk] 81			Fidai Film + Kino Palestine A Fidai Film + Kino Palestine [ara, en, heb] 81			Milan Kruml: Od reality show až po true crime + The Jury: Murder Trial Milan Kruml: From Reality Show to True Crime + The Jury: Murder Trial [cz, en] 110		Je to ve hvězdách Wishing on a Star [k] 81		Oceť + Český žumál: Matrix AB Jazz War + Czech Jazz Journal: Matrix AB [cz, sk, fr] 81			
Kino Dukla Reform Dukla Cinema Reform			Osamocená odpoledne Afternoons of Solitude [es] 81			Burianův den žen s H. Tréšťkovou + s obyvatelem vězáku v Bajkonurské ulici + s J. Kratochvílovou Burian's Women's Day: H. Tréšťková + Bajkonurska Street + J. Kratochvílová [cz] 78			Džungle Placht Jungle/Placht [cz, es] 81		Téměř dokonalá rodina An Almost Perfect Family [ro] 81		Trvalé světla + Od tater po Azovské more Permanent Lights + From the Tatars to the Sea of Azov [sk] 84			
			Hlavní dům + Podivné Opouštěné Vyšínuté Main Home + Strange Abandoned Deranged [es, tr] 81			Každá maličkost Every Little Thing [en] 81			Trilogie poznání: Odloučení Cognition Trilogy: Separation [uk, ru] 82		Práh lesa + Noc vedle The Woodland Threshold + The Night Next Door [lao, fr] 81		Táta básník života + Konfrontace Dad Poet of Life + Confrontation [cz] 81			
Kino Dukla Edison Dukla Cinema Edison			Jeho celý vesmír + Sedlá zóna His Whole Universe + Grey Zone [cz, sk] 81			Všichni jsme stále tady We're All Still Here [fr] 81			Masterclass: Kirsten Johnson [en] 82		My a noc Us and the Night [en] 81		Requiem za kmen Requiem for a Tribe [persian] 81			
			Lidé z plastu Plastic People [en, it] 81			Obrazy Figures [en, cz] 81			Čínský portrét Chinese Portrait [en] 81		Navěky s tebou Eternal You [en, kr] 81					
Horácké divadlo Velká scéna Horácké Theatre Main Stage			Kronika šťastného dětství: Jak šťastné dospět + Jak vychovat šťastné dítě Chronicle of a Happy Childhood: How to Grow Up Happily + How to Raise a Happy Child [cz] 52			Právo volby Right to Choose [pl] 81			Putňovo hřiště Putin's Playground [en, cz, pl, ru] 81		Seriózní dobrodruh Jaromír Stětina Serious Adventurer Jaromír Stětina [cz] 52		tata_bojš.doc [cz] 81			
			Inspirační schůzování: Jak žít lepší život v horších časech? Inspirational Meeting: How can we live a better life in worse times? A collective thinking for anyone and everyone participating in the festival. <az>			Jasmina vrací úder + Dětský hazard Jasmina Strikes Back + Child Gambling [cz] 52										
Inspirační fórum Inspiration Forum			8:30-9:15 Inspirační jóga Inspirational Yoga <az> Kulivova Střelného domu													
			Nic se nemá přehánět One Shouldn't Overestimate Nothing			Good Job (divadlo / performance)										
Ji.hlava dětem Ji.hlava for Kids			Festivální dětský koutek (denně 9:30-19:00) Playground Lodge and Babysitting (daily 9:30-19:00)			Knihovna dětem - robotické hračky Library for Children - robotic toys										
						Rozesvuče mrkev jako písťau! Play the Carrot as a Fiddle!										
	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	0

Úterý Tuesday 29. 10.

Kino DKO I DKO I Cinema		TWST – Things We Said Today [en, fr, de] en	Vtáčník Birdhill [sk] cz en	Echt – Film o malíři Janu Mertovi <i>Echt - The Art of Jan Merta</i> [cz] en	Svět mezi námi <i>World Between Us</i> [en, cz] cz en	Zastavit bušící srdce <i>Stop the Pounding Heart</i> [en] en
Kino DKO II DKO II Cinema		Svět podle Daliborky <i>The White World According to Daliborek</i> [cz, sk] en	Živočišný model <i>Animal Model</i> [fr, en] en <cz>	Hra na válku <i>War Game</i> [en] <cz>	Válečný zpravodaj <i>War Correspondent</i> [cz, sk, uk, ru] cz en	Kosti <i>The Bones</i> [en, fr, mn] en <cz>
Kino Dukla Reform Dukla Cinema Reform		Dajori [cz] en	Trosky jednoho filmu <i>The Ruins of a Film</i> [cz]	Rozloučení <i>The Goodbye</i> [es, it] en	Stát se obrysem <i>Becoming Outline</i> [de] en	Makamisa – Přízrak pomsty <i>Makamisa – Phantasm of Revenge</i> [no dialogue] en
Kino Dukla Edison Dukla Cinema Edison		My a noc <i>Us and the Night</i> [en]	FUTURE MEMORY LAB Prezentace projektu [cz]	Na tisíc kousků + Soužení <i>Fragmented + Sorrow</i> [es, creole, quechua] en	Nejsem s tebou <i>I'm Not With You</i> [fr] en	Chvála stínů <i>In Praise of Shadows</i> [fr, jp] en
DIOD					Masterclass: Andrej Ujčá [en] <cz>	Jak prodat koloniální válku <i>Selling a Colonial War</i> [en, nl, id] en
Industry Hub				Czech Joy in the Spotlight <i>Presentation of the films in Czech Joy Competition</i> [en]		
Inspirační fórum Inspiration Forum	8:30-9:15 Inspirační jóga <i>Inspirational Yoga</i> <cz> Kultivována Stříbrného domu	Inspirační schůzování: Jak žít lepší život v horších časech? Společné přemýšlení všech, kdo se festivalu účastní. <i>Inspirational Meeting: How can we live a better life in worse times?</i> A collective thinking for anyone and everyone participating in the festival. <cz> <en>			Chyba systému LIVE: Myrické devadesátky <i>The Mythical Nineties</i> <cz>	
Ji.hlava dětem Ji.hlava for Kids		Cesta vody <i>Way of Water</i>	Křížem krážem Sřfbrným domem Criss-crossing the Silver House	Polámaný vrabčák (divadlo) <i>Broken Sparrow (performance)</i> Průběžná animační dílna Stop by Stop Motion Workshop	MOJRAČEK: Objevujeme svět emocí <i>Discovering the World of Emotions with MOJRAČEK</i>	VEČERNÍCKY

Volání lesa: spojení s kořeny



Lelkování budoucnosti: technologie a volný čas

Válka dneška: nové technologie, staré umírání

Nová imunita: víc než obranyschopnost

inspiracniforum.cz

Kino DKO I DKO I Cinema	Každá maličkost Every Little Thing [en]		Fidai Film A Fidai Film [ara, en, heb] en	Fakír Fakir [sk, cz, rom] cz en	Les Forest [pl] cz en	Kosmonauti rádi žvýkačky + Rok v životě jedné země Cosmonauts Like Chewing Gum + A Year in the Life of A Country [en, bg, pl] en
	Velké nic The Great Nothing [cz] en	93'	Nebe nad Zenicou The Sky Above Zenica [ba, en] en cz	Pistáciové války Pistachio Wars [en] cz	Svět mezi námi World Between Us [en, cz] cz en	104'
Kino Dukla Reform Dukla Cinema Reform	Je to ve hvězdách Wishing on a Star [it] cz en	103'	Sdílej psycho v hlavě Share the Psycho in Your Head [cz] en	Rozvolnění The Unfixing [en, es] en cz	S prázdnými domy můžeme nakládat, jak se nám zlíbí + Miralles The Empty Houses Are Ours To Do What We Want With Them + Miralles [gr, cat] en cz	Spát s tygrem Sleeping with a Tiger [de, en, fr] en cz
Kino Dukla Edison Dukla Cinema Edison	Vtáčník Birdhill [sk] en	70'	Stát se obrysem Becoming Outline [de] en	Obrazy Figures [en, cz] cz en	Umění dítat se + Jablečný ocet The Art of Looking + Apple Cider Vinegar [en, ee, ara, pt] en	Umění dítat se + Jablečný ocet The Art of Looking + Apple Cider Vinegar [en, ee, ara, pt] en
DIOD	Živočišný model Animal Model [fr, en] en	50'	Kamera tortura + Život jedna báseň, není peřičko Camera tortura + 23:23 [cz] cz en	Nejsem s tebou I'm Not With You [fr] en	Pád nebes The Falling Sky [yanomami] en cz	My jsme Singeli: Touha být nejrychlejší Singell Movement: Greed for Speed [swahili, en] en
Industry Hub					Emerging Producers 2025: Veřejná prezentace Public Presentation [en]	
Inspirační forum Inspiration Forum	8:30-9:15 Inspirační jóga Inspirational Yoga cz Kulturní Středomého domu cz		Masterclass: Katerina Cizek o spoluprábě: Strategie v dokumentu Katerina Cizek on Co-creation: Strategies in Documentary Filmmaking cz en	Case Study: A. Rychliká Hranice Evropy Case Study: A. Rychliková and S. Uhlavá: Borders of Europe cz en	Tvůrčí vize a zodpovědnost: Středoevropský pohled na svobodu, cenzuru a dilemata filmu Artistic Vision and Accountability: A Central European Perspective on Freedom, Censorship, and Filmmaking Dilemmas cz sk en	5:59 LIVE: Co true crime, to úspěch? 5:59 LIVE: Is True Crime a Guarantee of Success? cz
Ji.hlava dětem Ji.hlava for Kids	Jak zkrátit digitální technologie v rodině (seminář pro rodiče) How to Tame Digital Technologies: Family Edition (seminar for parents)	Happy Hour s DAFilms Junior! Happy Hour with DAFilms Junior!	Louskáčel: Zeleninový balet (divadlo) The Nutcracker: Vegetable Ballet (performance)	Stopa, palec, dlaň Feet, Inch, Palm	Festivalový dětský koutek (denně 9:30-19:00) Playground Lodge and Babysitting (daily 9:30-19:00)	
Ji.hlava Vibes	Chill v Game Zone Chillout Spot at Game Zone	Sdílej psycho v hlavě (premiéra) Share the psycho in your head (première)	Chill v Game Zone Chillout Spot at Game Zone	Balanc živé Balanc Live (podcast)	Chyby povoleny Lapses Allowed	

Kino DKO I DKO I Cinema		(P.S.) + Svět mezi námi (P.S.) + World Between Us [cz, en, cz] cz en	106'		Český žurnál: Obnažený národ + Dělníci bulváru Czech Journal: Naked Nation + Tabloid Workers [cz, cz, sk] cz	108'		Lišejníky Lichens Are The Way [en] cz	43'	Dům bez východu The Impossibility [cz, en] cz en	146'		Český mír Czech Peace [cz, en] cz	89'			
	Kino DKO II DKO II Cinema	Volné úvahy o roli matky – Táta jako máma + Po usmíření Libre Propos Sur La Fonction De Mère – Papa Comme Maman + After the Reconciliation [fr] cz	114'		Český žurnál: Obnažený národ + Dělníci bulváru Czech Journal: Naked Nation + Tabloid Workers [cz, cz, sk] cz	108'		Danger Zone [en, it, pasito] en cz	93'	Ryby + Fakír Fish + Fakir [sk, cz, rom] cz en	93'		Život a další problémy Life and Other Problems [dk, en, sw, jp] en cz	97'	Portishead – Roseland NYC [en] 93'		
Kino Dukla Reform Dukla Cinema Reform		Džungle/Placht Jungle/Placht [cz, es] cz en			Lovci rubínů + Jenně brutální Ruby Hunters + Softly Brutal [burmese, thai] en	113'		Nahlednout Faustine + Já + ty Regarding Faustine + Me + You [en, fr, nl, darija] en	99'	Svrlodarsk + Čistit a čidit Grey Zone + Cleansing & Cleansing [uk, de, en, sk] en cz	106'		Počta: Tsai Ming-Liang – blok 1 Tribute: Tsai Ming-Liang – block 1 [taiwanese, no dialogue] en	111'			
Kino Dukla Edison Dukla Cinema Edison		Pachová stopa Scent Evidence [cz, sk] en			Prezidentka Ms. President [sk, it, uk, pl, en] cz en	108'		Vlak sjednocení + Téměř dokonalá rodina The Union Train + An Almost Perfect Family [ro] en	113'	Les Forest [pl] en	84'		Šicí stroj + Konečná Sewing Machine + Termini [ee] en	88'			
DIOD		Fascinace – blok 2 Fascinations – block 2 [en, rs, hr, es] en			Nikon: Expedice Páramo – přednáška Petra Jana Juračky Nikon: Expedition Páramo – a lecture by Petr J. Juračka [cz] 60'			Dokumentika Documentica, Self-Portrait of a Nation on the Brink [en] cz	67'	Čelísti LIVE: Tak je to teda film, nebo ne? Čelísti LIVE: So Is It a Movie or Not? cz	56'		Fascinace – blok 1 Fascinations – block 1 [ph, kr, en] en	69'			
	Inspirační fórum Inspiration Forum	8:30–9:15 Inspirační jóga Inspirational Yoga cz	Akademický pohled: Odpovědnost a nastolování témat v dokumentární tvorbě Perspective: Accountability and Agenda Setting in Documentary Filmmaking cz sk en		R. Sinnerbrink o etice a odpovědnosti v dokumentárním filmu R. Sinnerbrink on Ethics and Accountability in Documentary Filmmaking (keynote and Q&A) cz en		Kdo určuje, o čem točíme: Dynamika filmové produkce Who Decides What We Film: The Dynamics of Film Production cz en		Čelísti LIVE: Tak je to teda film, nebo ne? Čelísti LIVE: So Is It a Movie or Not? cz								
Ji.hlava dětem Ji.hlava for Kids	Dětská herna a hlídání potomstva / Playground Lodge and Babysitting																
Ji.hlava Vibes	Jsme taky lidmi! We Are Humans Too!	Chill v Game Zone Chillout Spot at Game Zone	Sdílej psycho v hlavě Share the psycho in your head	Základy krizovky (nejen) pro teenagerstvo The ABC of Crisis Intervention	Zapeklité truhličky Tricky Little Chests	My děti ze stanice 2020 LIVE We Children from Bahnhof 2020 Live	Jak udržet zdravý vztah s technologiemi? How to Keep a Healthy Relation with Technologies										

Kino DKO I DKO I Cinema	Prezidentka Ms. President [sk, cz, fr, uk, pl, en] cz en	108'		Karun – nejdelší íránská řeka + Requiem za kmen Karun - The Longest River of Iran + Requiem for a Tribe [fars] en	90'	Sbohem Dragon Inn Goodbye, Dragon Inn [tw] en	82'	Osm pohlednic z utopie Eight Postcards from Utopia [ro] en	71'	Wu Tu Above the Dust [mandarin] en	123'
Kino DKO II DKO II Cinema	Šťastí a dobro všem Happiness to All [ru] cz en	96'		Soundtrack státního převratu Soundtrack to a Coup d'Etat [en, fr, ru, n] en <az>	150'	Jak Bůh hledal Karla Once Upon a Time in Poland [cz, pl] cz en	97'	Dům bez východu The Impossibility [cz, en] cz en	Ø 146'		
Kino Dukla Reform Dukla Cinema Reform	Černá polévka + Slova, která kdysi vyslovily Black Pollika + The Words Women Spoke One Day [by, ru, fr] en <az>	103'		Trosky Jednoho filmu The Ruins of a Film [cz] en	35'	Fascinace: výběr Fascinations: Computing film - selection [no dialogue] en	74'	Písně léta Summer Songs [jp, sp, en] en	95'	TR(ol) + Peaches Goes Bananas [en] en <az>	90'
Kino Dukla Edison Dukla Cinema Edison	Fakír Fakir [sk, cz, rom] en	83'		Rozvolnění The Unfixing [en, sp] en	87'	Genderová poradna They and Them [n] en	78'	Dokumentika Documentica, Self-Portrait of a Nation on the Brink [en] en	67'	Pachová stopa Scent Evidence [cz, sk] en	78'
DIOD	Fascinace – blok 3 Fascinations - block 3 [en, tagalog, sami, malayalam] en	63'		Fascinace: Exprimt.cz – blok 2 Fascinations: Exprimt.cz - block 2 [en, cz, no dialogue] cz en	70'	Český rozhlas: Věšokolské sílety a spartakiády Czech Radio: Ali-Sokol Rallies and Spartakiades [cz] en	120'	keď som vošla dnu, bolo ťažké vyjsť von + Avian Omen + Kinetopsie once i got in, it was hard to get out + Avian Omen + Kinetopsia [sk, cz] en	95'	Fascinace – blok 4 Fascinations - block 4 [en, it, no dialogue] en	54'
Horácké divadlo Velká scéna Horácké Theatre Main Stage								Scénarios + Exposé du film announce du film "Scénario" [fr] en <az>	54'	Hranice Evropy Limits of Europe [cz, en, fr, pl, de] cz	98'
Horácké divadlo Malá scéna Horácké Theatre Small Stage				Odpuštět? Podcast o tom, jak žít s těžkými věcmi, které nejde změnit. Forgive? A podcast about how to live with hard realities that cannot be changed.	Osobnost Plus Michela Rozsypala Personality Plus by Michael Rozsypal	Ověřovna The Verifier	Podhoubí Mycelium	Pavel Klusák o Kurtu Cobainovi Pavel Klusák on Kurt Cobain	Osudy Davida Vávry Fates of David Vávra		
Inspirační fórum Inspiration Forum	8:30-9:15 Inspirační jóga imunity Inspirational Immunity Yoga <az> Kulturní Stříbrného domu			Nedoléčeno Untreated, Uncured <az> <en>	Planetární imunita Planetary Immunity <az> <en>	Nové pojetí imunity A New Concept of Immunity <az> <en>	Hlas Heroine LIVE: Nový stres a hledání nové odolnosti Hlas Heroine LIVE: New Stress And the Search For New Resilience <az>				
Ji.hlava dětem Ji.hlava for Kids											
Ji.hlava Vibes	Tělesnost v audiovizí Physicality in Audiovision			Sdílej psycho v .hlavě Share the psycho in your .hlava	Mozaika vztahů Mosaic of Relations	Future ON!	Pátá kultura na Ji.hlavě Pátá kultura at Ji.hlava (performance)				

Sobota Saturday 2. 11.

	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	0
Kino DKO I DKO I Cinema		Český žurnál: Spříznění přímou volbou + Život a smrt v Tanvaldu Czech Journal: Allied by Direct Election + Life and Death in Tanvald [cz] en	Český žurnál: Výchova k válce Czech Journal: Teaching War [cz]	Český žurnál: Výchova k válce Czech Journal: Teaching War [cz]					Český žurnál: Výchova k válce Czech Journal: Teaching War [cz]							
Kino Dukla Reform Dukla Cinema Reform		Já + ty Me + You [nl, darja, fr] en cz	Lišejníky Lichens Are The Way [en] cz	Nejhorší film festivalu The Worst Film of the Festival [en]					Pára nad řekou Steam on the River [en, de, sk] en							
Kino Dukla Edison Dukla Cinema Edison		Děti války Children of War and of Peace [fr] en	keď som vošľa dnu, bolo ťažké vyjsť von + Avian Omen + Kinetopsia once i got in, it was hard to get out + Avian Omen + Kinetopsia [sk, cz] en	keď som vošľa dnu, bolo ťažké vyjsť von + Avian Omen + Kinetopsia once i got in, it was hard to get out + Avian Omen + Kinetopsia [sk, cz] en					Odbory Union [en]							
DIOD		Měsíční svit na řece + Kde Moonlight on the River + Where [tw] en	Masterclass: Tsal Ming-Liang [tw] cz en	Masterclass: Tsal Ming-Liang [tw] cz en					Jenné brutální Sortly Brutal [thai] cz							
Horácké divadlo Velká scéna Horácké Theatre Main Stage		Odposlechy Intercepted [uk, ru] en cz	Pistáciové války Pistachio Wars [en] cz	Pistáciové války Pistachio Wars [en] cz					Les Forest [pl] cz en							
Horácké divadlo Malá scéna Horácké Theatre Small Stage		WORKSHOP Vyprávěj zvukem! Ji.hlava Vibes Tell a Story with Sound! Ji.hlava Vibes	Pod vlivem kultu - Děti v sektách Under Cult Control - Children in Cults	Vizitka Culture Card					Rozehra: Možnosti a limity práce s archivem v podcastových projektech The possibilities and limits of working with archival material in podcasts							
Inspirační fórum Inspiration Forum		8:30-9:15 Inspirační jóga miru Inspirational Peace Yoga cz	Umění jako nástroj odporu a solidarity Art As a Tool of Resistance and Solidarity cz	Válka bez pravidel War Without Rules cz en	Nit jako zbraň The Thread As a Weapon cz en	Nit jako zbraň The Thread As a Weapon cz en	Budoucnost války a míru The Future of War and Peace cz en	Budoucnost války a míru The Future of War and Peace cz en	Ženy za frontovou linií Women Behind the Front Lines cz en							
Ji.hlava dětem Ji.hlava for Kids																
Ji.hlava Vibes																

PROGRAM KINA MÁJ – TŘEŠŤ

Máj Cinema Programme

Sobota SAT 26. 10. 19:30	Džungle Placht, <i>Jungle/Placht</i> [cz, es] cz	90'
Neděle SUN 27. 10. 19:30	Válečný zpravodaj, <i>War Correspondent</i> [cz, sk, uk, ru] cz	78'
Pondělí MON 28. 10. 19:30	Dajori [cz] en	87'
Čtvrtek THU 31. 10. 19:30	Pachová stopa, <i>Scent Evidence</i> [cz, sk] en	78'
Sobota SAT 2. 11. 17:00, 19:30	Prezidentka, <i>Ms. President</i> [sk, it, uk, pl] cz Šťěstí a dobro všem, <i>Happiness to All</i> [ru] cz	108' 104'

Přijďte na Malou scénu DKO a nenechte si ujít Virtuální realitu!
Zarezervujte si své místo na VR instalace v Eventivalu.
Come to DKO Small Stage and don't miss the Virtual reality section!
Tickets for VR installations can be booked online in Eventival.

VR INSTALACE | VR Installations

25. 10.	15:00, 16:30, 18:00, 19:30
26. 10.–2. 11.	9:00, 10:30, 12:00, 13:30, 15:00, 16:30, 18:00, 19:30
3. 11.	9:00, 10:30, 12:00, 13:30, 15:00
Opuštěný: VR, <i>The Deserted</i> ; VR, Tsai Ming-liang / Taiwan, 2017, 55' [Mandarin] Věční chodci, <i>Eternal Walkers</i> , Hayoun Kwon / France, South Korea, 2023, 15' [No Dialogue] Astra, Eliza McNitt / United States, France, 2024, 60' [English, French] Krajina hlasu, <i>A Vocal Landscape</i> / Anne Jeppesen, Omid Zareif / Denmark, United States, 2023, 14' [English] Murály, <i>Murals</i> / Artem Ivanenko, Alex Topaller, Dan Shapiro / Ukraine, Poland, United States, 2023, 9' [English] Snění o Libanonu, <i>Dreaming of Lebanon</i> , Martin Waehlsch, Cynthia Sawma / United States, 2023, 21' [English] Ztracený čas, <i>The Lost Time</i> , Christian Zipfel / Germany, 2024, 20' [German, English] Stínový čas, <i>Shadowtime</i> , Sister Sylvester, Deniz Tortum / Netherlands, Turkey, United States, 2023, 18' [English] 40 dní bez slunce, <i>40 Days without the Sun</i> , João Carlos Furia / Brazil, 2024, 15' [English]	

VR Křehký domov | VR Fragile Home

25. 10.	15:00–21:00	každých 30 minut
26. 10.–2. 11.	9:00–21:00	každých 30 minut
3. 11.	9:00–17:00	každých 30 minut
Křehký domov, <i>Fragile Home</i> , Ondřej Moravec, Victoria Lopukhina / Czech Republic, 2024, 30' [no dialogue]		

Neděle Sunday 3. 11.

	9	10	11	12	13	14	15	16	17	18
Kino DKO I DKO I Cinema		Vítězný film <i>Winning Film</i>	Vítězný film <i>Winning Film</i>	Vítězný film <i>Winning Film</i>	Vítězný film <i>Winning Film</i>	Vítězný film <i>Winning Film</i>			Vítězný film <i>Winning Film</i>	
Kino DKO II DKO II Cinema			Odposlechy <i>Intercepted</i> [uk, ru] en cz	Život a další problémy <i>Life and Other Problems</i> [dk, en, se, jp] en cz	Kosti <i>The Bones</i> [en, fr, mn] en cz	Válečný zpravodaj <i>War Correspondent</i> [cz, sk, uk, ru] cz en				
Kino Dukla Reform Dukla Cinema Reform			Kamera tortura + Reportáž psaná na benzínce Camera tortura + Pit Stop Reporter [cz, sk] cz en	Fotka na panátku <i>A Picture to Remember</i> [uk] en	Já, herec <i>I, Actor</i> [cz] en	Lidé z plastu <i>Plastic People</i> [en, it] en cz				
Kino Dukla Edison Dukla Cinema Edison			Echt – Film o malíři Janu Mertovi <i>Echt – The Art of Jan Merta</i> [cz] en	Vtáčník <i>Birdhill</i> [sk] en	Lišejníky <i>Lichens Are The Way</i> [en] cz	Dům bez východu <i>The Impossibility</i> [cz, en] cz				
DIOD			FAMU uvádí: 1.ročník KOT FAMU Presents: First Class DDT [cz, sk, pl, ru] en sk	Čistit a čidit <i>Cleaning & Cleansing</i> [de, en, sk] en	Rozloučení <i>The Goodbye</i> [es, it] en	Konfrontace <i>Confrontation</i> [Czech] en				
Horácké divadlo Velká scéna Horácké Theatre Main Stage		Vítězný film <i>Winning Film</i>	Vítězný film <i>Winning Film</i>	Vítězný film <i>Winning Film</i>	Český sen <i>Czech Dream</i> [cz] en	Vítězný film <i>Winning Film</i>				
Inspirační fórum Inspiration Forum	8:30–9:15 Inspirační jóga <i>Inspirational Yoga</i> cz		Inspirační schůzování: Jak žít lepší život Společně přemýšlení všech, kdo se festivalu účastní. <i>Inspirational Meeting: How can we live a better life in worse times?</i> A collective thinking for anyone and everyone participating in the festival. cz							
Ji.hlava dětem Ji.hlava for Kids			Dětská herna a hlídání potomstva / Playground Lodge and Babysitting							
Ji.hlava Vibes			Chill v Game Zone <i>Chillout Spot at Game Zone</i>							

Ji.hlava přístupnější (☺ ∞) – vybrané projekce jsou letos speciálně upravené pro větší pohodlí diváků a divaček se specifickými potřebami (snížený zvuk, šero v kinosále).

Accessible Ji.hlava (☺ ∞) – selected screenings are adapted to accommodate viewers with specific needs, such as reduced sound levels and dim lighting in the cinema.

GAME ZONE letos najdete v Galerii MB24 v ulici Matky Boží. Otevřeno každý den od 9.00 do 21.00. You can find our Game Zone in MB24 Gallery in Matky Boží street this year. Open every day from 9.00 to 21.00.

Filmové bloky Film Blocks

<p>FASCINACE: VÝPOČETNÍ FILM – blok 1 <i>Fascinations: Computing Film – block 1</i></p> <p>25. 10. 10:00 Dukla Cinema – Edison</p> <p><i>Spirály, Spirals</i>, Oskar Fischinger / Germany, 1926, 4' [silent]</p> <p>Abstronic, Mary Ellen Bute / United States, 1952, 6' [no dialogue]</p> <p>Poème électronique, Edgar Varese / France, 1958, 8' [no dialogue]</p> <p>Cibernetik 5.3, John Stehura / United States, 1965, 7' [no dialogue]</p> <p>Permutace, <i>Permutations</i>, John Whitney / United States, 1967, 8' [no dialogue]</p> <p>Evolution, <i>Evolution</i>, Steina Vasulka, Woody Vasulka / United States, 1969, 13' [no dialogue]</p> <p>Vstup, <i>Walk in</i>, Moucle Blackout / Austria, 1969, 6' [no dialogue]</p> <p>Synchromie, <i>Synchromy</i>, Norman McLaren / Canada, 1971, 8' [no dialogue]</p> <p>Sluneční kámen, <i>Sunstone</i>, Ed Emshwiller / United States, 1979, 3' [no dialogue]</p> <p>Hudba na spouštěcích povrchích, <i>Music on Triggering Surfaces</i>, Peer Bode / United States, 1978, 3' [no dialogue]</p> <p>Načasování, <i>Timing</i>, Dóra Maurer / Hungary, 1980, 10' [silent]</p> <p>Pushhann Pushhann, Raphael Montañez Ortiz / United States, 1986, 3' [no dialogue]</p> <p>tx-transform, Martin Reinhart, Virgil Widrich / Austria, 1998, 5' [no dialogue]</p>	<p>Rythmetic, Norman McLaren, Evelyn Lambart / Canada, 1958, 9' [no dialogue]</p> <p>Počítačová hudba, <i>Computer Music</i>, Erkki Kurenniemi / Finland, 1966, 6' [no dialogue]</p> <p>Permutace, <i>Permutations</i>, John Whitney / United States, 1967, 8' [no dialogue]</p> <p>Poemfield No. 1, Stan VanDerBeek / United States, 1967, 5' [silent]</p> <p>31/75 Asyl, <i>31/75 Asylum</i>, Kurt Kren / Austria, 1975, 8' [silent]</p> <p>Pole šumu, <i>Noisefields</i>, Steina Vasulka, Woody Vasulka / United States, 1974, 7' [no dialogue]</p> <p>Načasování, <i>Timing</i>, Dóra Maurer / Hungary, 1980, 10' [silent]</p> <p>Spirála, <i>Spirale</i>, Pierre Rovere / Canada, 1984, 2' [silent]</p> <p>#3, Joost Rekveld / Netherlands, 1994, 5' [silent]</p> <p>tx-transform, Martin Reinhart, Virgil Widrich / Austria, 1998, 5' [no dialogue]</p>	<p>FASCINACE: EXPRMNTL.CZ – blok 1 <i>Fascinations: Exprmntl.cz – block 1</i></p> <p>25. 10. 17:30 DIOD</p> <p>31. 10. 19:00 DIOD</p> <p>Nadějní návštěvníci a truchlíci průvodci: Zápisky z cestovního deníku temného turisty, <i>Hopelul Visitors and Grieving Guides: Notes from the Travel Notebook of a Dark Tourist</i>, Matěj Pavlík, Jiří Zák / Czech Republic, 2024, 13' [no dialogue]</p> <p>Ruvja a Morena, <i>Ruvja and Morena</i>, Julie Slovenčíková / Czech Republic, 2024, 7' [Czech]</p> <p>Acedia, Barbora Holzknechtová / Czech Republic, 2024, 3' [no dialogue]</p> <p>Krajina opuštěná I: Divka s bičem, <i>The Land of Abandonment I: The Girl With a Whip</i>, Eliška Lubojatzká / Czech Republic, 2024, 8' [Slovak]</p> <p>A Memoir in Dance, Ayushi Alva / Czech Republic, India, 2024, 10' [English]</p> <p>Hun Tun, Magdalena Hejzlarová / Czech Republic, France, 2024, 15' [Czech]</p>	<p>FASCINACE: EXPRMNTL.CZ – blok 2 <i>Fascinations: Exprmntl.cz – block 2</i></p> <p>26. 10. 19:30 DIOD</p> <p>1. 11. 12:00 DIOD</p> <p>Pyramida, <i>Pyramid</i>, Matěj Smetana / Czech Republic, 2024, 17' [no dialogue]</p> <p>Říká se, že nejdelší sen trvá 45 minut, <i>The Longest Dream Lasts 45 Minutes</i>, Juliana Moska, Zdenka Petrová / Czech Republic, 2024, 14' [Polish]</p> <p>ke kořenům, <i>to the roots</i>, Zuzana Březinová / Czech Republic, 2024, 2' [no dialogue]</p> <p>Zero Gravity Grave, Ondřej Čížek / Czech Republic, 9' [no dialogue]</p> <p>Jak natáčet v Africe!, <i>How to Film in Africa!</i>, Jan Rousek / Czech Republic, 2024, 7' [Czech]</p> <p>Pohní lékař aneb Pravidla styku s mistními e-divkami, <i>Medical Field Guide or Rules of engagement with native e-girls</i>, Andran Abramjan, Jan Hofman / Czech Republic, 2024, 21' [English]</p>	<p>FASCINACE – blok 1 <i>Fascinations – block 1</i></p> <p>26. 10. 10:00 DIOD</p> <p>31. 10. 21:30 DIOD</p> <p>Vyvážení nevyrovnaných prostorů, <i>The Equation of Unbalanced Spaces</i>, Madi Piller / Canada, Austria, 2023, 14' [no dialogue]</p>	<p>Vlny duše, <i>Vagues d'âme</i>, Jean-Michel Rolland / France, 2024, 3' [no dialogue]</p> <p>Malteský kríz: film duchů, <i>The Geneva Mechanism: A Ghost Movie</i>, Péter Lichter / Hungary, 2024, 5' [no dialogue]</p> <p>Hypnagogie, <i>Hypnagogia</i>, Cecilia Araneta / Canada, 2024, 5' [no dialogue]</p> <p>Divisoria, Lot Arboleda / Philippines, 2024, 7' [Filipino]</p> <p>Karbonpunková láska, <i>Carbonpunk Love</i>, Taehwan Jeon / South Korea, 2024, 7' [no dialogue]</p> <p>Bezvýznamná smrtka prachu v tapiserii hvězd, <i>Insignificant Specks of Dust in a Tapestry of Stars</i>, Kyliachy / United Kingdom, 2024, 8' [no dialogue]</p> <p>Serifik jménem Stečna Kim, <i>Miss Kim Lilac</i>, Jisoo Chung / South Korea, 2024, 19' [Korean, English]</p>	<p>FASCINACE – blok 2 <i>Fascinations – block 2</i></p> <p>27. 10. 10:00 DIOD</p> <p>31. 10. 10:00 DIOD</p> <p>Přísliby, <i>Promises</i>, Mike Hoolboom / Canada, 2024, 9' [no dialogue]</p> <p>V celku, <i>OVERALL</i>, Betty Blitz / Austria, 2024, 14' [no dialogue]</p> <p>Zabíják duší, <i>Soulslayer</i>, Masuma Makhamadaliyeva / Uzbekistan, Kyrgyzstan, 2024, 10' [no dialogue]</p> <p>Deník poranění hlavy, <i>Diary of a Head Injury</i>, Jonny Kofoed / New Zealand, 2024, 7' [English]</p> <p>Mejálky, <i>Bezacons</i>, Jasmina Cibic / Ireland, Switzerland, United Kingdom, 2023, 23' [Serbian, Croatian, Spanish, English]</p>	<p>FASCINACE – blok 3 <i>Fascinations – block 3</i></p> <p>27. 10. 14:00 DIOD</p> <p>1. 11. 10:00 DIOD</p> <p>Saigon, Kosovo, Tin Dirdamal, Runway AI / Kosovo, Vietnam, United States, 2024, 7' [English]</p> <p>Dědičství, <i>Inheritance</i>, Jules Leatho / Germany, 2024, 7' [Tagalog]</p> <p>Maglal, Mahulal, <i>Collectivo Los Ingrávidos / Mexico</i>, 2024, 15' [no dialogue]</p> <p>Na druhou stranu, <i>On the other side</i>, Marja Vittahuita / Finland, 2023, 5' [Sami]</p> <p>tam a/nebo zpátky, <i>back and/or forth</i>, Thomas Kutscher / Germany, 2024, 11' [no dialogue]</p> <p>Dinosaurí vejce, <i>Dinosaur's Egg</i>, Sruthil Mathew / India, 2024, 18' [Malayalam]</p>	<p>FASCINACE – blok 4 <i>Fascinations – block 4</i></p> <p>27. 10. 20:00 DIOD</p> <p>1. 11. 21:30 DIOD</p> <p>Motýlí manévry, <i>Butterfly Maneuvers</i>, Gor Margaryan / Germany, 2024, 7' [no dialogue]</p> <p>Ecopoiesis, Franz Milec / Czech Republic, Italy, 2024, 5' [no dialogue]</p> <p>space_invasders.exe, <i>Malaz Usta / Netherlands</i>, Syria, 2024, 11' [English]</p> <p>Achitektka Carla, <i>The Architect Carla</i>, Davide Minotti, Valeria Miracapillo / Italy, 2024, 14' [Italian]</p> <p>Kroniky temného slunce, <i>Chronicles of the Dark Sun</i>, Gwenola Wagon / France, 2023, 17' [no dialogue]</p>	<p>MÁME SVOJ FILM! OBRAZY SLOVENSKÉHO ŠTÁTU – blok 1 <i>We Have Our Film! Images of Slovak State – block 1</i></p> <p>25.10. 17:00 Dukla Cinema – Reform</p>	<p>Nástup 154/1941, Slovakia, 1941, 5'</p> <p>Mlznúca romantika, <i>Disappearing Romance</i>, Palo Bielik / Slovakia, 1942, 7'</p> <p>Bolo raz... There Once Was..., Palo Bielik / Slovakia, 1942, 7'</p> <p>Na lokomotive, <i>On the Locomotive</i>, Eugen Mateička / Slovakia, 1942, 6'</p> <p>Travertín – slovenský mramor, <i>Travertine – the Slovak Marble</i>, Palo Bielik / Slovakia, 1942, 8'</p> <p>V táboře HM-GIL, <i>In the HM-GIL Camp</i>, Palo Bielik / Slovakia, 1942, 4'</p> <p>Chlieb náš každodenný, <i>Our Daily Bread</i>, Palo Bielik / Slovakia, 1943, 7'</p> <p>Knižnica slovenskej univerzity, <i>Library of the Slovak University</i>, Eugen Mateička / Slovakia, 1943, 7'</p> <p>Vyrábame glycerín, <i>We Produce Glycerin</i>, Eugen Mateička / Slovakia, 1943, 7'</p> <p>Nástup 229/1943 / Slovakia, 1941, 5'</p>	<p>MÁME SVOJ FILM! OBRAZY SLOVENSKÉHO ŠTÁTU – blok 2 <i>We Have Our Film! Images of Slovak State – block 2</i></p> <p>26.10. 10:00 Dukla Cinema – Reform</p> <p>Nástup 191/1942, Slovakia, 1942, 12'</p> <p>Leto pod Kriváňom, <i>Summer under the Kriváň Mountain</i>, Eugen Mateička / Slovakia, 1943, 16'</p> <p>O zdravie robotníka, <i>For the Health of a Worker</i>, Palo Bielik / Slovakia, 1942, 9'</p> <p>Umelé vlákna, <i>Artificial Fibres</i>, Palo Bielik / Slovakia, 1943, 14'</p> <p>Na ostrove kormoránov, <i>On the Island of Cormorants</i>, Palo Bielik / Slovakia, 1944, 17'</p> <p>Tajomný dedo, <i>The Mysterious Old Man</i>, Viktor Kubal / Slovakia, 1944, 4'</p>	<p>MÁME SVOJ FILM! OBRAZY SLOVENSKÉHO ŠTÁTU – blok 3 <i>We Have Our Film! Images of Slovak State – block 3</i></p> <p>27.10. 10:30 Dukla Cinema – Reform</p> <p>Nástup 295 A/1944, <i>Nástup 295 A/1944</i> / Slovakia, 1944, 12'</p> <p>Za slobodu, <i>For Freedom</i>, Palo Bielik / Czechoslovakia, 1945, 17'</p> <p>Sit osobne zodpovední za zločiny proti ľudskosti, <i>They Are Personally Responsible for Crimes Against Humanity</i>, Jan Kadar / Czechoslovakia, 1946, 7'</p> <p>povstanili, <i>They Are Personally Responsible for Treason of the National Uprising</i>, Ján Kadar / Czechoslovakia, 1946, 8'</p> <p>Na troskách vyrastá život.... Life Grows on Ruins...., Ján Kadar / Czechoslovakia, 1945, 19'</p> <p>Abý sme v pokoji žili, <i>May We Live in Peace</i>, Viktor Kubal / Czechoslovakia, 1946, 14'</p>	<p>POCTA: TSAI MING-LIANG – blok 1 <i>Tribute: Tsai Ming-liang – block 1</i></p> <p>31.10. 22:00 Dukla Cinema – Reform</p> <p>Rozhovor s Bohem, <i>A Conversation with God</i>, Tsai Ming-liang / Taiwan, 2001, 31' [Taiwanese]</p> <p>Madam Butterfly, <i>Madame Butterfly</i>, Tsai Ming-liang / France, Italy, 2008, 35' [Taiwanese]</p> <p>Chodiec (Nádhera), <i>Walker</i>, Tsai Ming-liang / Hong Kong, Taiwan, 2012, 27' [Taiwanese]</p> <p>Svetlo, <i>Light</i>, Tsai Ming-liang / Taiwan, 2018, 18' [no dialogue]</p>	<p>FAMU UVÁDÍ: 1. ROČNÍK KDI <i>FAMU Presents: First Class DDF</i></p> <p>3. 11. 10:00 DIOD</p> <p>Neměj strach, bojím se s tebou, <i>Don't Be Afraid, I'm Scared with You</i>, Albert Husák / Czech Republic, 2024, 3' [no dialogue]</p> <p>4070+1, Albert Husák / Czech Republic, 2024, 7' [Czech]</p> <p>Pár ryb, <i>A Couple of Fish</i>, Veronika Tůmová / Czech Republic, 2024, 10' [Czech]</p> <p>Minecký, Veronika Tůmová / Czech Republic, 2024, 15' [Czech]</p> <p>Každý svůj cestou, <i>Everyone Their Own Way</i>, Dominik Pazderka / Czech Republic, 2024, 11' [Slovak, Czech]</p> <p>Sazenice, <i>Seedling</i>, Dominik Pazderka / Czech Republic, 2024, 5' [no dialogue]</p> <p>Prošek, Konrad Kosycarz / Czech Republic, 2024, 3' [no dialogue]</p> <p>Můj drahý ptáčku, <i>My Dear Birdie</i>, Konrad Kosycarz / Czech Republic, 2024, 11' [Polish]</p> <p>[razgovory o važnom], Georgij Mežujev / Czech Republic, 2024, 8' [Czech, Russian]</p> <p>Všichni policajti jsou filmaři, <i>All Cops Are Filmmakers</i>, Georgij Mežujev / Czech Republic, 2024, 12' [Czech]</p>	<p>STUDENTSTVO UVÁDÍ – blok 1 <i>Students Present – block 1</i></p> <p>26. 10. 12:00 Dukla Cinema – Reform</p> <p>Bezmoc, <i>Helplessness</i>, Daria Kovalchuk / Czech Republic, 2024, 7' [Czech, Ukrainian, Polish, Kazakh]</p> <p>59. vteřina, <i>59th second</i>, Kateryna Ruzhyna / Czech Republic, 2024, 6' [no dialogue]</p> <p>Valhalla, Anastasia Bonadyha / Czech Republic, 2024, 12' [Czech, Ukrainian]</p> <p>Zapsán jako otec, <i>Written Down as Father</i>, Daria Kovalchuk / Czech Republic, Ukraine, 2024, 22' [Ukrainian]</p>	<p>STUDENTSTVO UVÁDÍ – blok 2 <i>Students Present – block 2</i></p> <p>26. 10. 17:00 DIOD</p> <p>Ani se nenaděješ a už se jmenuješ, <i>Butterfly Girl</i>, Ema Hůlková / Czech Republic, 2024, 23' [Czech]</p> <p>Pavla, Barbora Venclová / Czech Republic, 2024, 16' [Czech, English]</p> <p>Portrét lmy Geisslové, která umřela smutná, <i>The Portrait of Irma Geisslová, Who Died Sad</i>, Kateřina Konrádová / Czech Republic, 2024, 18' [Czech, French]</p> <p>Mezi námi zvířaty, <i>Among Us Animals</i>, Adéla Kaiserová / Czech Republic, 2024, 21' [Czech]</p>	<p>STUDENTSTVO UVÁDÍ – blok 3 <i>Students Present – block 3</i></p> <p>2. 11. 19:00 DIOD</p> <p>Přes Most, <i>Getting the Most of It</i>, Šimon Gogola / Czech Republic, 2024, 15' [Czech]</p> <p>Byť ti nebyť, <i>Return to Life</i>, Jaroslav Beran / Czech Republic, 2024, 80' [Czech, Slovak]</p>
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Offscreen program Programme

	PÁTEK Fri 25	SOBOTA Sat 26	NEDELE Sun 27	PONĚLÍ Mon 28	ÚTERÝ Tue 29
Hudební stan Music Tent	20:00 Jožka Lipník ● 22:30 Vojtki ● 0:00 Dva ●	11:30 Debata s Erikem Taberym nejen o knize Neztratit se sama sobě ● 13:30 Rozhovory Jonáše Zbořila živě ● 16:00 Petr Válek ● 17:00 Orloj Snivců ● 22:30 Ida The Young ● 0:00 Fae Bestia ●	11:30 Jak a kam psát o dokumentárním filmu ● 13:30 Rozhovory Jonáše Zbořila živě ● 16:00 Kyuubi ● 17:00 Anna Hokešová + Klára Vosecká: Klid panuje vedle talíře ● 22:00 Drť + Fedor Gál ● 23:00 ElyZ ● 0:00 DJ Venktovka ●	11:30 Textil, móda a udržitelnost aneb můžeme ovlivnit budoucnost? ● 13:30 Rozhovory Jonáše Zbořila živě ● 16:00 Thor Harris ● (USA) 17:00 Wooden Wand ● (USA) 22:30 mezi patry křid ● 0:00 Amumuž ●	13:30 Rozhovory Jonáše Zbořila živě ● 16:00 Michal Bystrov: Bob Dylan pro 21. století ● 17:00 Vladimír Merta: Dylanovské inspirace ● 20:00 Jan Burian ●
	STŘEDA Wed 30	ČTVRTEK Thu 31	PÁTEK Fri 1	SOBOTA Sat 2	
Noční scéna DKO DKO Night Beats	15:00 Vyhonit Dábla ● 18:00 Balanc ● 20:00 Stand'artní kabaret Vosto5 ●	17:00 Monika Šubrtová ● 20:00 Sýček ●	11:30 Knedlo Zelo Wear ● sitotiskový workshop screenprinting workshop 14:00 Bydlení bez výchoďu ● 16:00 Dominika Šindelková: Básník – storytelling ● 20:00 Řekni mi ● 22:00 THC luna G ● 23:00 Erica Rein ● 0:00 Never Sol ●	13:00 Peče (se) celá země ● (Ji.hlava Vibes) 16:00 Nadšením nájem nezaplatis ● 17:00 Barbora Tomášková + Ivan Palacký ● 18:15 Křest sv. Vladimíra aneb Na divadlo se*u ● (Ji.hlava Vibes) 18:30 Magdalena Trajerová ● (Ji.hlava Vibes) 20:00 Slam poetry Ena & Dejv ● (Ji.hlava Vibes) 20:30 The Kvietas ● (Ji.hlava Vibes) 22:10 Lajfr ● (Ji.hlava Vibes) 23:30 KittyLinda ●	
	PÁTEK Fri 25	SOBOTA Sat 26	NEDELE Sun 27	PONĚLÍ Mon 28	ÚTERÝ Tue 29
Městská knihovna Jihlava	22:00 DJ Spala v kukle ● 0:00 Krishpin ●	0:00 DJ Hrnečku Vař ●	0:00 AMB ●	0:00 Albert Wawracz ●	22:00 Dejavu ● 22:00 seafur ●
					0:00 BoLs/sLoB ● 0:00 DJ Polyester ●
Audio scéna Českého rozhlasu Czech Radio Audioscene		SOBOTA Sat 26	NEDELE Sun 27	PONĚLÍ Mon 28	
		16:00 Beseda s vítězem*kou Soutěže o nejlepší dokumentární knihu 2024 ●	16:00 Beseda s Pavlem Kosátkem ●	16:00 Beseda s Petrou Klabouchovou ●	
Horní část Masarykova náměstí Upper section of Masaryk square	PÁTEK Fri 1	SOBOTA Sat 2		SOBOTA Sat 2	
	11:30–12:30 Akce: výbuch, Po stopách ruských špiónů ve Vrbětících ● 13:00–14:00 Odpustit? ● 14:30–15:30 Osobnost Plus ● 16:00–17:00 Ověřovna ● 17:30–18:30 Podhoubí ● 19:00–20:00 Pavel Klusák o Kurtu Cobainovi ● 20:15–21:15 Osudy Davida Vávry ●	10:00–13:00 Workshop Vyprávěj zvukem ● 13:10–14:10 Pod vlivem kultu ● 14:30–15:30 Vizitka ● 16:00–17:15 Podcastová série Rozehra – veřejný poslech a debata ● 17:30–18:30 Mizení ● 19:00–20:00 Nový podcast Lindy Bartošové ●			
	NEDELE Sun 27				
	11:00 Hlasování czeXperiment ●				

- Živá hudba Live music
- Divadlo Theatre
- DJ
- Mluvené slovo/přednáška/debata/podcast Spoken word/lecture/debate/podcast
- Další doprovodný program Other accompanying programme

AKREDITACE, REZERVACE A VSTUPENKY NA OFFSCREEN PROGRAM

Pokud ještě nemáte svou akreditaci, můžete si ji zakoupit v Akreditačním centru v Horáckém divadle Jihlava. Ceny akreditací:

Ji.hlava šestidenní – 1. polovina	1.500 Kč (25.–30. 10. 2024)
Ji.hlava šestidenní – 2. polovina	1.400 Kč (29.10.–3. 11. 2024)
Ji.hlava desetidenní	1.600 Kč (25. 10.–3. 11. 2024)

Ji.hlava přístupná

Ji.hlava Vibes (návštěvnictvo do 19 let)	700 Kč
Ji.hlava dětem (děti do 15 let v doprovodu rodičů)	zdarma
Senioři* rky nad 65 let věku	zdarma
Držitelé průkazu ZTP, ZTP/P vč. doprovodu	zdarma

S akreditací máte vstup na filmové projekce, Inspirační fórum, VR a vybraný offscreen program zdarma. Umožňuje také přístup na Ji.hlava online (3.–17.11. na našich stránkách).

Časový program a možnost rezervací najdete na Visitor page.

Online rezervace se spouští **každý den v 8:00**. S výjimkou prvního dne festivalu 25. října, na který se rezervace otevrou již ve čtvrtek 24. října odpoledne. Na naší 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 Inspiračního fóra a vybraného offscreen 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. Rezervaci prokážete načením akreditaace u vstupu.

Projekce bez rezervace. Každý den najdete v programu projekce označené jako Projekce bez rezervace. Na tyto projekce neplatí rezervační systém. Vstup bude umožněn pouze s akreditací nebo se vstupenkou ze zvýhodněného balíčku 3 ks vstupenek.

Samostatnou vstupenku na konkrétní projekci. Projekce bez rezervace, Inspirační fórum nebo **VR** je možné zakoupit pouze na **Infopointu** na Masarykově náměstí. Vstupenka je zároveň rezervací a zaručuje místo na projekci / akci. Pět minut před začátkem projekce / akce nárok na místo propadá. Vstupenky na **offscreen program** – divadelní představení a koncerty ve stanu– je možné zakoupit přímo **na místech konání před začátkem akce**.

Ceny jednotlivých vstupenek (s akreditací / bez akreditaace):

■ filmový program:	zdarma / 190 Kč
■ Inspirační fórum:	zdarma / 190 Kč
■ Projekce bez rezervace (balíček 3 ks vstupenek)	380 Kč
■ VR zone:	zdarma / 150 Kč
■ Game Zone	zdarma
■ koncerty – hudební stan	zdarma / 150 Kč
■ DJs v DKO	zdarma
■ divadelní představení Vosto5	100 Kč / 250 Kč
■ ostatní divadelní představení	zdarma / 100 Kč
■ veřejné industry prezentace	zdarma

OTEVÍRACÍ DOBY

Akreditační centrum, Horácké divadlo
Jihlava, Komenského 22:

■ 25. října – 2. listopadu	9.00–21.00
■ 3. listopadu	9.00–15.00

Hudební stan, za DKO,
Tolstého 2:

■ 25. října	15.00–03.00
■ 26.–28. října	11.00–03.00
■ 29. října	13.00–23.00
■ 30.–31. října	15.00–23.00
■ 1.–2. listopadu	13.00–03.00

Rezervace a Informace, Infopoint,
Masarykovo náměstí:

■ 24. října	14.00–20.00
■ 25. října – 2. listopadu	8.00–20.00
■ 3. listopadu	8.00–15.00

Ji.hlava dětem, Stříbrný dům,
Masarykovo náměstí 21:

■ 25. října	16.00–19.00
■ 26.–29. října	9.30–19.00
■ 30. října	9.30–16.30 (dětská herna s hlídáním do 19.00)
■ 31. října – 2. listopadu	9.30–19.00
■ 3. listopadu	9.30–15.30 (31. října – 3. listopadu dětská herna s hlídáním)

Výhody pro návštěvnictvo

Podívejte se na slevy a výhody pro akreditované.

CENA PUBLIKA

Vyberte svůj nejoblíbenější film festivalu!
Cena publika vzniká pod záštitou České televize. Hlasování končí 1. listopadu ve 20:00.

MHD ZDARMA

S festivalovou akreditací doprava jihlavskou MHD zdarma.

WI-FI

JIDFF_visitors
heslo/password: dokrevue.com

ACCREDITATIONS, RESERVATIONS AND TICKETS FOR OFFSCREEN PROGRAMME

If you do not have your accreditation yet, you can get it at the Accreditation Desk in Horácké Theatre. Accreditation prices:

Six-day Ji.hlava – 1st half	CZK 1.500 (Oct 25–30, 2024)
Six-day Ji.hlava – 2nd half	CZK 1.400 (Oct 29–Nov 3, 2024)
Ten-day Ji.hlava	CZK 1.600 (Oct 25–Nov 3, 2024)

Ji.hlava Accessible

Ji.hlava Vibes (visitors up to 19 years)	CZK 700
Ji.hlava for Kids (children up to 15 years of age accompanied by their parents)	free
Pensioner over 65 years	free
Holders of ZTP, ZTP/P card or ZTP/P guides	free

With accreditation, you have a free access to film screenings, the Inspirational Forum and selected offscreen programs. It also enables access to Ji.hlava online (November 3–17 on our website).

Find the time schedule and reservations on the Visitor page.

Online reservations open at 8 am. Reservations can only be made for a screening/event on a given day. Exception is on the first day of the festival when the reservations will be open on 24th afternoon. On our Visitor Page, log in to your profile (login details to your Eventival account), select a specific screening and click on the "Book ticket" button.

With a valid accreditation you can make reservations for up to 4 film screenings on a given day. The Inspiration Forum programme and selected off-screen programme can be booked without limits. Reservations are valid from the moment they are made up to 5 minutes before the screening. 5 minutes before the screening, the reservation is cancelled. Reservations can be cancelled no later than 60 minutes before the screening starts.

Catch-Up screenings. Each day you will find screenings marked as Catch-Up Screenings in the programme. There is no reservation system for these screenings for even easier acces to the screenings. Admission will be granted only with accreditation or with a ticket from the discounted Catch-Up screening 3-pack of tickets.

Tickets to individual film screenings, Catch-Up screenings, Inspiration forum or VR Zone can be purchased at the Reservation and information desk on Masaryk Square. The purchased ticket is a reservation which guarantees access to your picked film screening / event, for which you must arrive at least 5 minutes before the start time. Tickets to the offscreen programme – theatre performance and concerts – **can be purchased on the spot before the start of the event.**

Prices (festival accreditation holders / other visitors):

■ Film programme	CZK 0 / 190
■ Inspiration forum	CZK 0 / 190
■ Catch-Up screenings package (3 tickets)	CZK 380
■ VR Zone	CZK 0 / 150
■ concerts – music tent	CZK 0 / 150
■ DJs in the DKO	free entrance
■ theatre performance Vosto5	CZK 100 / 250
■ other theatre performances	CZK 0 / 150
■ Game Zone	free entrance
■ Public industry events	free entrance

OPENING HOURS

Accreditation centre, Horácké theatre,
Komenského 22:

■ October 25 – November 2	9.00–21.00
■ November 3	9.00–15.00

Music Tent, behind the DKO,
Tolstého 2:

■ October 25	15.00–03.00
■ October 26–28	11.00–03.00
■ October 29	13.00–23.00
■ October 30–31	15.00–23.00
■ November 1–2	13.00–03.00

Reservation and information desk,
Masarykovo square:

■ October 24	14.00–20.00
■ October 25 – November 2	8.00–20.00
■ November 3	8.00–15.00

Ji.hlava for Kids, Silver House,
Masarykovo square 21:

■ October 25	16.00–19.00
■ October 26–29	9.30–19.00
■ October 30	9.30–16.30 (playground lodge and babysitting till 19:00)
■ October 31 – November 2	9.30–19.00
■ November 3	9.30–15.30 (Oct 31 – Nov 2 playground lodge and babysitting)

Benefits for visitors

Check out discounts and benefits for accredited visitors.

AUDIENCE AWARD

Vote for your favorite festival film!
The Audience award is under auspces of the Czech television. Voting closes at 8 pm. on November 1.

PUBLIC TRANSPORT FOR FREE

Jihlava public transport for free with festival accreditation.

WI-FI

JIDFF_visitors
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ONLINE REZERVACE
ONLINE RESERVATIONS

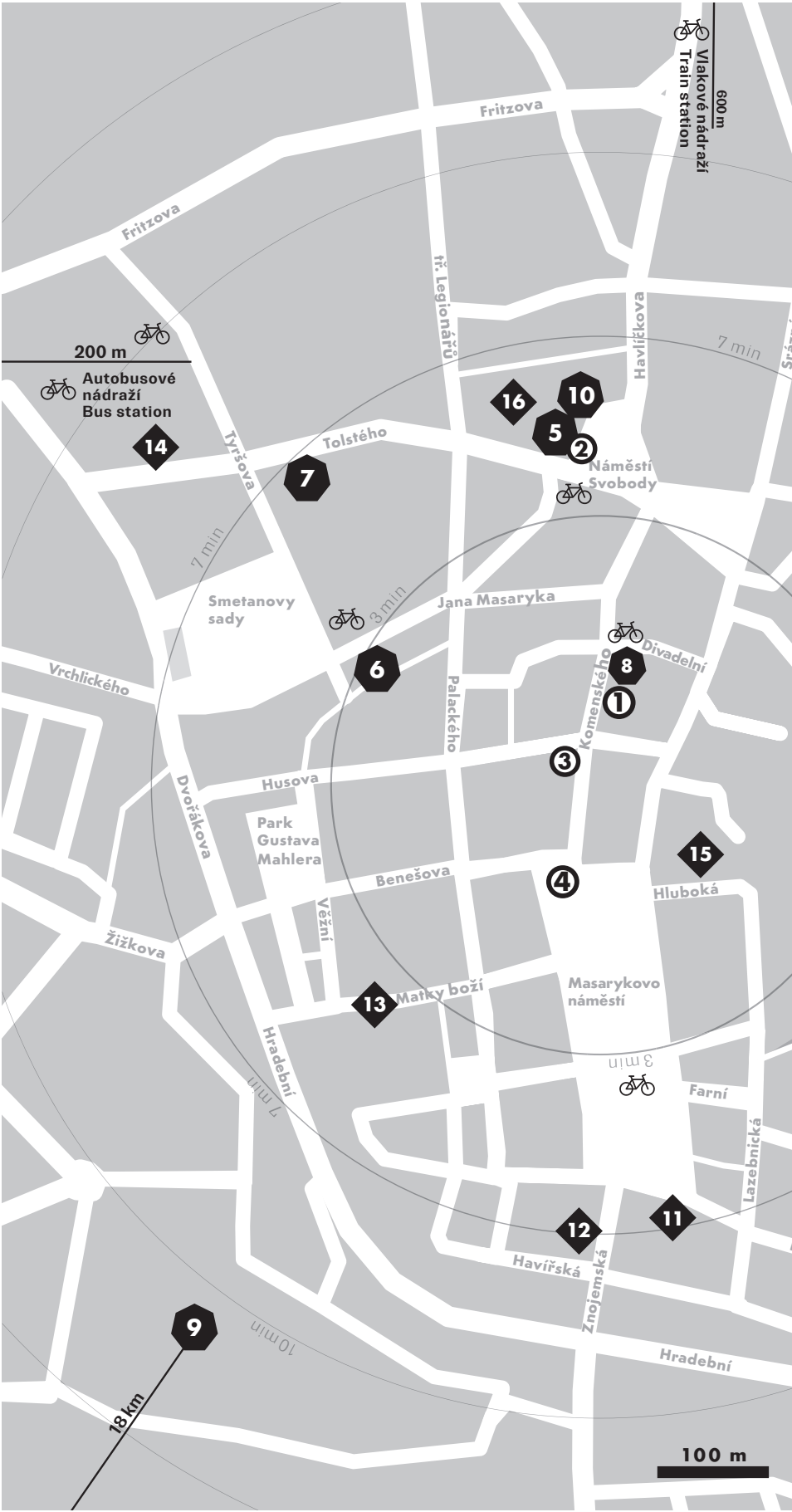


CENA PUBLIKA
AUDIENCE AWARD



VÝHODY, SLEVY
BENEFITS, DISCOUNTS

Festivalový průvodce Festival Guide



- 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 informace pro návštěvníky*ce (Reservations and Informations for visitors) 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

- Offscreen program Offscreen programme**
- 8 Industry Hub, Horácké divadlo (Horácké Theatre) Komenského 22
 - 8 Inspirační fórum, Horácké divadlo, 1. patro (Inspiration Forum Stage, Horácké Theatre, 1st floor) Komenského 22
 - 11 Ji.hlava dětem & Vibes, Stříbrný dům (Ji.hlava for Kids & Teenagers, Silver House) Masarykovo náměstí 21
 - 12 Ji.hlava dětem, Dům Gustava Mahlera (Ji.hlava for Kids, Gustav Mahler House) Znojemská 4
 - 10 VR Zone, DKO – Malá scéna (DKO – Small Stage) Tolstého 2
 - 13 Game Zone, Ji.hlava Vibes Chill Zone, Galerie MB24, Matky Boží 24
 - 14 Média a dokument, Vysoká škola polytechnická Jihlava (Media and Documentary, College of Polytechnics Jihlava) Tolstého 16
 - 15 Besedy dokumentární knihy, Městská knihovna Jihlava Hluboká 109
 - 8 Audio scéna Českého rozhlasu – Malá scéna Horáckého divadla – pouze 1. a 2.11. (Czech Radio Audioscene – DKO Small stage, only on November 1-2) Komenského 22
 - 11 CDF knihovna – Centrum dokumentárního filmu (CDF Library – Center for Documentary Film) Masarykovo náměstí 21

- Offscreen program – hudba a divadlo Offscreen programme music and theatre**
- 16 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**
- 5 Výstava soutěže o Nejlepší dokumentární knihu 2024 (Exhibition of Books Nominated for Best Documentary Book 2024) Tolstého 2

- 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 DAFilms Bar Tolstého 2
 - 16 Hudební stan za DKO (Music Tent behind DKO) Tolstého 2
 - 8 Divadelní kavárna (Horácké Theater Café) Komenského 22
 - 8 Café Fond Komenského 22
- Více tipů na jihlavské podniky najdete na: www.dojihlavy.cz (For more tips from Jihlava visit: www.dojihlavy.cz/en)



OPEN HOURS	25.10.	26.10.	27.10.	28.10.	29.10.	30.10.	31.10.	1.11.	2.11.	3.11.
DAFilms Bar	15.00–05.00	08.00–05.00	08.00–05.00	08.00–02.00	09.00–02.00	09.00–02.00	09.00–02.00	09.00–05.00	08.00–05.00	08.00–15.00
Maringotka	15.00–02.00	10.00–02.00	10.00–02.00	10.00–23.00	10.00–23.00	10.00–23.00	10.00–23.00	10.00–02.00	10.00–02.00	10.00–16.00
Hudební stan za DKO Music Tent behind DKO	15.00–03.00	11.00–03.00	11.00–03.00	11.00–03.00	13.00–23.00	15.00–23.00	15.00–23.00	13.00–03.00	13.00–03.00	



S hlavní podporou

Hlavní partnerství

Generální mediální partnerství



Hlavní mediální partnerství

Exkluzivní mediální partnerství

Za podpory



Za podpory

Partnerský projekt



Partnerství Industry programu

Partnerství IF Lab



Partnerství ocenění Ji.hlava New Visions

Partnerství Matchmakingu IF



Partnerství Inspiračního fóra



Fotografické partnerství

Oficiální doprava

Regionální partnerství

Partnersví IF News



Partnerství VR Zone

Partnerství Ji.hlava dětem



Partnerství udržitelnosti

Partnerství Ji.hlava Vibes



Partnerství konference o etice v dokumentárním filmu

Oficiální pivo festivalu

Partnerství soutěže o nejlepší dokumentární knihu

Oficiální dodavatelské firmy



Oficiální dodavatelské firmy



Dále spolupracujeme



Mediální partnerství

Zahraníční mediální partnerství



Mediální spolupráce

Regionální mediální partnerství

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www.jihlava.cz

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se zajímavými osobnostmi.

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Udržitelná trička a mikiny
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DKO a HDJ denně (kromě 3. 11.)
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MALFINI



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JEDINÝ ČESKÝ MAGAZÍN O DOKUMENTU

ROZHOVORY, FILMOVÉ REFLEXE I FESTIVALOVÉ TIPY
ČTĚTE SPECIÁL NA DOKREVUE.CZ

Documentary



notice the shape
of the neighboring island