

CONTENTS

JURORS - COMPETITION SECTIONS	3
Competition sections.....	8
Opus bonum.....	8
First Lights.....	14
Between The Seas.....	18
Between the Seas Student Film Competition	23
Czech Joy	25
Fascinations	29
Fascinations: exprmntl.cz	37
Short Joy	41
A Testimony on Politics	46
A Testimony on Knowledge	47
A Testimony on Nature.....	49
Non-competition Sections	51
Special Event.....	51
Direct Verité	54
Direct Verité CZ.....	61
Foreigner Looking for an Apartment	62
Lebanon: Between Ashes and Roses	64
Czechoslovak Orient	67
MASTERCLASS.....	68
Siren Test	69
Fascinations: Home	70
Conference Fascination	74
Reality TV.....	76
Doc Alliance Selection	77
FAMU Presents	79
Czech Television Documentaries	80
My Street Films.....	84
Ji.hlava Offscreen.....	85
Inspiration Forum	85
Faith and Religion.....	85
Future of Journalism	85
Education for the Future.....	87

The Left in Crisis	88
Central Europe and Its Identity	90
AI and New Technologies.....	92
Ji.hlava for Kids	93
VR Cinema	95
VR Installations	97
Game Zone	98
Laboratorium	99
Kine Dok.....	101
Film Poster Exhibition.....	101
EMERGING PRODUCERS 2019: Public presentation	101
FESTIVAL HUB 2018	101

JURORS - COMPETITION SECTIONS

Opus Bonum

Krzysztof Zanussi

Polish film director and screenwriter. He made a debut with the film drama *The Structure of Crystals* (1968). His films *Illumination* (1973), *The Camouflage* (1976), *The Constant Factor* (1980) and *A Year of the Quiet Sun* (1984) were awarded at Cannes, Venice, Berlin and Tokyo, among other festivals. He is also a world-known theatre director and book author, apart from teaching at film schools. He has been president of the "TOR" film studio since the 1980s and a producer of films by e.g. Krzysztof Kieślowski or Agnieszka Holland.

First Lights

Charlène Dinhut

French art theorist Dinhut has spent the past several years working at the Centre Pompidou as curator of exhibitions, lectures, performances, and film screenings. For five years, she collaborated on the *Hors Pistes* film fest. In the past, she helped to organize the film program for the Museum of Hunting and Nature.

Sergio Fant

Italian festival programmer Fant is a past archivist and researcher at the Cineteca di Bologna, and has worked for the Locarno International Film Festival since 2012. He also collaborates with the Trento Film Festival, and is a co-founder of the CineAgenzia film distribution company. He writes a column on documentary film for Italy's prestigious *Internazionale* magazine.

Maya Shurbaji

Lebanese director, producer, and curator Shurbaji works for Beirut's Bidayyat for Audio-Visual Arts, which produces documentary and experimental film, and which produced her short films *Now End of Season* and *Land of Doom*. She recently completed a screenplay for a short animated film about child brides.

Shane Smith

Smith is the programming director of the Hot Docs film festival in Canada, the largest festival of documentary film in the USA and Canada. He also worked for the Toronto International Film Festival and the Sundance Film Festival. Smith has been on the jury of numerous festivals, including Cannes, Sundance, Sheffield Doc Fest, and São Paulo.

Ewa Szablowska

Polish curator and festival programmer Szablowska has worked for the New Horizons film festival in Poland since 2009, where she puts together a survey of experimental film and a section on film and feminism. This year, she also organized a survey of Iranian cinema for Poland's Studio BWA gallery.

Between the seas

Václav Kadrnka

Czech film director and screenwriter. His directorial debut, the 2011 feature film *Eighty Letters* (Osmdesát dopisů) won a prize at Thessaloniki Film Festival and a FIPRESCI Award. In 2012, Kadrnka was awarded the Czech Film Critics' Award as Newcomer of the Year. His second film, *Little Crusader* (Křižáček), was awarded the Crystal Globe Grand Prix for Best Film at the 2017 Karlovy Vary International Film Festival.

Zuzana Mistríková

Slovak producer, former Slovak MP and President of the Slovak Advertisement Board between 1996-2004. Currently, she is executive director of the PubRes consulting company and executive director of the non-profit organization Mediálny inštitút (Media Institute). She is the producer of *Mečiar*, a documentary by Tereza Nvotová, selected by the European Film Academy as one of the 15 Best European Documentaries of the Year.

David Toop

British musician and music theoretician. Author of books *Ocean of Sound* and *Haunted Weather*, among others, and ex-member of the post-punk band *Flying Lizards*. He writes for British music magazines, e.g. *The Wire* or *The Face*. Lecturer at London College of Communication.

Achinette Villamor

Philippine film producer and executive director of the *Kamias Overground* film production company that also deals with music and book publishing. Over the last six years, she has been cooperating with the Germany-based *Rapid Eye Movies* production where she has coproduced films by the top Philippine director *Khavn De la Cruze*.

Thomas E. Wartenberg

American philosopher and film theoretician. Author of the book *Unlikely Couples: Movie Romance as Social Criticism* (1999), a survey of love stories in films between 1930-1990. His book *Thinking on Screen: Film as Philosophy* (2007) centers around philosophy of cinema. He tries to popularize philosophy as well, bringing it closer to children. He teaches at Mount Holyoke College.

Czech Joy

Marie Dvořáková

Czech documentarian and screenwriter Dvořáková won a 2017 Student Academy Award American for her short film *Who's Who in Mycology* (2016). Her other student films – *The Wife of Opitz* (2003), *When I Grow Up* (2005), and *The Bead* (2006) – have won international awards as well. She is a programming director for the Czech Center in New York.

Charlotta Kotíková

Czech art theorist Kotíková has lived in the USA since 1970, where she currently works as an independent curator. In 1983–2007 she worked at the Brooklyn Museum in New York. She is also a past president of the *Jindřich Chalupecký Society*. Kotíková is the great-granddaughter of Czechoslovakia's first president, T. G. Masaryk.

Magdaléna Platzová

Czech novelist and journalist Platzová is the author of *The Return of a Friend* (2004), *Aaron's Leap* (2006), and *The Recycled Man* (2008), plus the short story collection *Salt, Sheep, and Stone* (2003) and the children's book *Toník and the Cave of Dreams* (2010). Her novel *The Attempt* was published in 2013, and in 2018 she published *The Other Side of Silence*. She has worked as an actress and translator, and also as a journalist and editor for *Literární noviny* and *Respekt*, where she still publishes today.

Apolena Rychlíková

Czech documentarian and journalist Rychlíková focuses on socially critical documentaries. Her film *Hajek at the Castle, Petr in the House* (2011) earned an Animus Award from director Karel Vachek. Her documentary on the phenomenon of cheap labor, *The Limits of Work* (2017), was named Best Czech Documentary in the Czech Joy section at the 21st Ji.hlava International Documentary Film Festival, and also earned the Film Critics' Award in the non-cinema category. In 2017, Rychlíková was a laureate of the Open Society Foundation's Journalism Award in the category of "Best Commentary."

Kateřina Smejkalová

Czech political scientist Smejkalová focuses on topics related to the digitization of work, gender issues, and the sociology of technological development. She also comments on social and political events in Germany. She is a member of the Czech representation on the Germany Friedrich-Ebert-Stiftung and also writes for various newspapers and periodicals.

Fascinations

Hrvoje Hribar

Croatian director, producer, screenwriter, and owner of the FIZ production company. His feature debut *Puska za uspavlivanje* (1997) earned him the Croatian film award Oktavijan for best picture. In years 2010-2017 he was managing director of the Croatian Audiovisual Centre (HAVC) and successfully brought to Croatia international projects such as *Games of Thrones*, *The Borgias*, *Star Wars* and others.

Marina Kožul

Croatian producer. She works for the 25 FPS non-profit organization for audiovisual research in Zagreb which promotes original projects preserving the tradition of avant-garde and experimental cinema. She is also responsible for programming and production at a festival of the same name screening independent films. Since 2012 she has been involved with the International Film Festival in Rotterdam.

Short Joy

The winning film in the Short Joy competition section was chosen by viewers from around the world by users of the VOD website DAFilms.cz in an online vote 14 days prior to the start of the festival. The prize for the best short documentary film will be presented to the winner at the opening ceremony of the 22nd Ji.hlava IDFF.

A Testimony on Politics

Anna Pospěch Durnová

Czech political scientist and journalist. She earned a PhD in political studies in Vienna and a PhD in comparative literature in Brno. She also studied at Sorbonne in Paris. Since 2008 she has been writing as a foreign correspondent for Czech media outlets. She currently works at the University of Vienna.

Petr Lebeda

Czech political analyst and social entrepreneur. Founder and director of the non-profit think tank Glopolis, which is trying to improve the political culture in the Czech Republic and to support the search for new ways to improve the economic situation and the environment.

Pavel Rychetský

Czech politician and lawyer; one of the first signatories of Charter 77. In 1990, he was appointed as Attorney General; later, he served as Deputy Prime Minister of the Czechoslovak government, the Minister of Justice, and a senator (from 1996 to 2003). Since 2003, he has been the President of the Constitutional Court of the Czech Republic. In 2005, he was awarded the French order of the Legion of Honour.

A Testimony on Knowledge

Jan Lukačevič

Czech scientist. He works in space research and cooperates with NASA and the European Space Agency. Currently, as a member of the Department of Space Physics IAP ASCR, he is building a device for detecting electrical discharges on Mars for the ExoMars 2020 mission. For his research he has won the prestigious British Interplanetary Society Award and was selected by the Financial Times and Google to the New Europe 100, a list of 100 Central Europeans with the greatest influence on our future.

Jaroslav Peregrin

Czech logician and philosopher. He is a pioneer in the fields analytical philosophy and the philosophy of language in the Czech Republic. His work is particularly focused on Ludwig Wittgenstein. Peregrin works in affiliation with the Academy of Sciences, the Charles University Faculty of Arts, and the University of Hradec Králové. He actively strives to publicly promote his field of study through, for instance, his book *Co je nového v logice*.

Petr Vašát

Czech expert on the homeless and extreme poverty. He is a member of the staff of the Local and Regional Studies Department at the Institute of Sociology. Vašát represents the new generation of social researchers, who combine academic work with their own social activity. His research project, *Experiencing the Homeless City? Architecture, Agency and Political Economy in Post-Socialist Cities*, is supported by the Fulbright Commission.

A Testimony on Nature

Anna Bromová

Czech urban cycling, human rights and environmental activist. Member of the Limity jsme my (We Are the Limits) movement, cofounder of the Rekola community bike sharing service and a recently opened cycling fitting room, Bike Kitchen Brno. She is a lecturer at the Department of Environmental Studies, Masaryk University Brno, leading courses on Direct Action in Environmental Movements.

Yvonna Gailly

Czech environmentalist and ecologist. Director of the Veronica Ecology Institute that has been dealing with protection of nature and climate and involvement of the public in planning and decision-making since 1986. She is an external lecturer at the Department of Environmental Studies, Faculty of Social Studies, Masaryk University Brno.

David Pithart

Czech ecologist and hydrobiologist. He works for the Beleco nonprofit organization where he manages projects on water in the landscape, ecology of wetlands and watercourses. President of the Koalice pro řeky (Coalition for Rivers), an organization integrating activities towards decent ecological state of rivers and the landscape in general.

Student Jury – First Lights

For the third year in a row, the student jury, comprising university students across a variety of fields, will assess a selection of debut films in the First Lights section. The jury's wide variety of industry specializations find a common intersection in their enthusiasm for film. Discussions on different personal tastes and qualities of the film, which could remain unexplored if the various viewpoints are not connected, play a key role. Fresh debuts – First Lights – are a signal from the up and coming generation, an indicator of what ideas and approaches are fundamental to them.

Zdenka Fecskeová – Film Studies, Charles University, **Siarhei Samusevich** – Film Studies, Charles University, **Michal Švarc** – Journalism / Film Studies, Palacký University in Olomouc, **Tereza Vlasatá** – Theory and History of Film and Audio-visual culture, Masaryk University, **Jiří Žák** – English Philology / Filmová věda, Film Studies, Palacký University in Olomouc

Student Jury – Czech Joy

For the third year one of the Ji.hlava IDFF's juries is a Student Jury consisting of secondary school students, who will select the best film from the Czech Joy section according to their own taste. Five young people interested in documentary films will test their logical argument skills and their knowledge of current social issues. As members of the jury, they will discover a number of new incentives and, in return, will send out a message to Czech documentarians about the types of films that have an impact on a young and inexperienced generation of audiences.

Ondřej Fiedler – Gymnázium AD FONTES, Jihlava, **Vincent Klusák** – Gymnasium Na Zatlance, Praha 5, **Filip Versteeg** – Gymnázium AD FONTES, Jihlava

COMPETITION SECTIONS

OPUS BONUM

Opus Bonum is a competition section for the documentary films from all around the world, with the price for the Best World Documentary Film.

29 26, Portugal, 2018, Pedro Velho / World Premiere

The film *29 26* is an audiovisual recording of the thoughts and feelings of two sixteen-year-old and two nineteen-year-old girls, who in monologues reveal their concerns and ideas about the life they'll lead in ten years. The director underscores their speech with stylized and realistic images of themselves, acquired under varying circumstances and on different materials, thus creating an original work of art connecting elements of multiple artistic areas that are close to the author. Long shots of the protagonists' faces, captured in great detail, are highlighted with expressive illumination and interleaved with poetic, experimentally conceived passages.

Pedro Velho (1991) graduated first with a degree in drama and theater studies, and later with a degree in graphic design. His artistic work runs to the experimental, connecting film with performance art and photography, moving, in his own words, on the fine line between documentary and fiction. His technique is similar to that of artist Sergio Galvão Roxovi, with whom he has frequently collaborated.

Albâtre, France, 2018, Jacques Perconte / World Premiere

Liquid landscapes, each one absorbed into the next, transform the screen into a painter's canvas. The digital decomposition of images in live interaction with Carlos Grätzer's music draw attention to the permeability between traditional and abstract painting as well as to the harmony between the fine arts, film, and music. Shots evoking Monet's *Impression, Sunrise*, or Renoir's secluded forest corners, break apart into a raster pattern and are transformed into a shapeless mass of colors that then grow into a new composition. While the impressionists depicted a static moment, Perconte captures a moment that is in constant motion.

Jacques Perconte (1974) is a leading figure in the French experimental scene and a pioneer of internet art. He works with decomposition of digital images using compression algorithms and codecs; his work blurs the boundary between film and fine art. The Ji.hlava IDFF premiered his films *Patrias* (2017) and *Twenty-Nine Minutes at Sea* (2017).

De Sancto Ambrosio, Italy, 2018, Antonio Di Biase / World Premiere

The opening ten-minute sequence of the film raises a question whether something is about to happen or not. Nothing much is going to happen, though. Workers are working at a building site, kids are playing, tourists are sightseeing, a wedding and a funeral are in progress, followed by images of empty streets and perspectives of building rooftops – in brief, a microcosm. The film shows the town from a totally different perspective, laying out fragments of life of seemingly totally uninteresting people who simply go about their existence. The camera is set in motion without the passersby even noticing since it has been put in a strategic elevated spot. The whole movie consists purely of bird's-eye view shots.

Antonio Di Biase (1994) was born in Pescara and in 2012, he moved to Milan where he began studies in painting at the Accademia di Belle Arti di Brera. He is currently a second-year student at ZeLIG in Bolzano, focusing on documentary filmmaking. He has taken part in many festivals with his films, e.g. Collecchio Video Film Festival in Parma, International Melzo File Festival or Torino Film Festival. He is the author of films *Cibus Trittico* (2015) or *Nuova Zita* (2016).

Until Porn Do Us Part, Portugal, 2018, Jorge Pelicano / světová premiéra

Eulália, a religious and conservative sixty-something woman, must come to terms with a difficult period in her life. Her son has emigrated to Germany, where is a gay porn star. Eulália spends ever more time on Facebook scanning his profile and writing long, mostly unread messages. This dramatically structured observational documentary touches on a number of contemporary issues, including the crisis of the traditional family, how social networks are changing interpersonal relationships, and society's views of homosexuality and pornography. An unobtrusive look at the LGBT community, humility, and the strength of motherly love.

Documentary filmmaker Jorge Pelicano (1977) explores subjects related to modernity and the traditional way of life in Portugal. In *Ainda Há Pastores?* (2006), he told the story of shepherd in the mountains of Portugal, while *Pare, Escute, Olhe* (2009) – which was an audience hit in Portugal – looked at the closing of a historic railway line in the country's north.

Talks with TGM, Czech Republic, Slovakia, 2018, Jakub Červenka / World Premiere

Another contribution to the specific subgenre of animated history by the scriptwriter Pavel Kosatík. On 26 September 1928, Karel Čapek and President Masaryk meet in the gardens of Topolčianky castle to decide about the fate of their joint literary work. Their fiction film dialogue is based on quotes from a future book and their mutual correspondence, considerably freeing the original format of literary conversation from binding conventions. Čapek and Masaryk reproach and offend each other, but they also ask key personal questions and questions about the social functions of a writer and politician respectively.

Jakub Červenka (1983) has been a film producer until now. He worked on TV documentaries such as *Nejsme andělé, jen děláme jejich práci* (We Are Not Angels, We're Just Doing Their Work, 2006), *ROM. ID* (2010), *Pražské Jezulátko* (The Infant Jesus of Prague, 2011), and produced the puppet film *Malý Pán* (The Little Man, 2015). He also works in advertising and makes video clips, mostly for hip-hop artists such as Supercrooo and Moja reč.

Carousel, France, Germany, 2018, Arnaud Gerber / World Premiere

A chrono-photographic visit to the museum in the age of its digital reproducibility. This is the director's characterization of *Carousel*, a film that skirts the boundary between documentary and visual art. Using un-commented images, the film correlates the museum space, its visitors, and digital recording technology. Using changing film speeds, visitors become ghosts, their movement becoming the most fundamental element, dictated more by a need to document everything with the camera than a desire to actually view the exhibited objects. The film's conclusion shows that the most remarkable exhibits at museums today are their visitors.

Experimental filmmaker Arnaud Gerber (1971) works primarily with Super 8 and 16mm film. His philosophically-inclined conceptual projects are derived for example from Kierkegaardian appropriations of the phenomenon of repetition in the film *Berlin Berlin* (2009), or experiences of the working class mediated by the French philosopher Simone Weil in *The Real Life* (2013).

Aftermath, Canada, 2018, Mike Hoolboom / World Premiere

A heterogeneous tetralogy of personal profiles brings together four individuals from different corners of the world of art – pianist and entertainer Fats Waller, painter Jackson Pollock, photographer Janieta Eyre, and painter Frida Kahlo. The ambient collage of turbulent social conditions is infused with intimate moments of artistic immersion. Hypnotic images vibrate with a captivating approach to the subjects' individual lives. Hoolboom combines documentary footage and re-enactments with experimental collage. Sped-up footage, weightlessly floating cameras, VR, found footage, the patina of 16mm films – all of them tools for redefining the genre of cinematic portrait.

Mike Hoolboom (1900) is a leading figure in Canadian experimental film and video who previously worked for the CFMDC distribution company and as artistic director of the Images festival. Besides being the author of numerous books on experimental cinema, he has also written his own novel. He has made more than 80 films and videos, many of which he edits or otherwise alters to create new forms. In 2003, the Ji.hlava IDFF honored him with a retrospective of his work, and last year the festival showed his most recent film **Spectator** (2017).

NU, France, 2018, Blandine Huk, Frédéric Cousseau / World Premiere

“A terrible winter came. Snow was falling in endless flurry. The wind cooled down the air and the earth. The sun stopped shining. Three winters came without a summer that would follow them.” These words open the documentary dystopia conceived as personal correspondence between a woman/the nature and the last surviving man. On the background of images of natural scenery and desolate achievements of the civilization, a poetic confession of feelings is followed by descriptions of banal experiences and symbolic situations, all presented with a declamatory diction. In the last moments of humanity, the severed bond between the loving mother and her lost and rediscovered son is restored again.

Frédéric Cousseau (1963) started his career as a rock musician; since the 1980s, he makes documentary, fiction, and experimental films. The Ji.hlava International Documentary Film Festival presented his films **Pornographic Isolation** (2011) and **Coal & Cossacks** (2013) in the section Short Joy.

Blandine Huk (1969) is a professional journalist, and she regularly collaborates with Frédéric Cousseau.

Flash memory, France, 2018, Jacky Goldberg / International Premiere

Finley Blake supports herself by performing live online erotic webcam shows. Because of this, her young son was taken from her and she is desperately trying to get him back. She is 33 years old and alone, with only her cat and the rats that inhabit her house in Austin, Texas. The film captures several ordinary days of her life – days in which she is so terribly alone yet still surrounded by people. She lives her life through computer monitors, isolated from the outside world. Although this is an observational documentary, its composition, often alternating image sizes, helps make the film's pace even more dynamic.

French director Jacky Goldberg (1981) is the creator of a number of short films, of which **Far From Manhattan** (2010) was nominated for a Golden Leopard at the Locarno Film Festival. He also directed a documentary about comedy film director Judd Apatow called **This Is Comedy** (2014) and produced the film **Golden Slumbers** (2012). In addition, he writes film criticism and contributes articles to numerous periodicals.

Expectant, Peru, Portugal, 2018, Farid Rodriguez Rivero / International Premiere

If we look up the word *expectante* in a Spanish-English dictionary, we learn it is an adjective which can be translated as “expecting” or “biding one's time”. It is no accident this single-word title belongs to an disconcerting Peruvian film which takes its audience to a darkened city where a group of friends is spending an evening of leisure. Even though the neighborhood they live in is a relatively safe one, their locked doors and gates provide no more than an illusion of safety, which is a thought applicable world wide. The distant black-and-white camera through which the audience observes the plot seems to be biding its time for a chance to attack.

Farid Rodriguez Rivero (1993) is an independent Peruvian filmmaker who studied cinematography at the Charles Chaplin Institute in Peru from 2010 to 2013. Five years after his feature debut entitled *Una semana con pocas muertes* (***A Week With a Couple of Murders***, 2013), he's introducing his latest film *Expectante* (2018) to the Czech audience and at film festivals in Peru and Portugal.

Things we do not say, Iran, France, 2018, Ali Razi / World Premiere

A video diary by a young Iranian actress, intended for her boyfriend living in exile. A lament of dashed hopes from the contested 2009 presidential elections, which were followed by the largest protests since the Islamic revolution. The filmmaker stages a parallel eight-year-old reality – the pre-election ecstasy is framed by an incomplete rehearsal of Macbeth. We relive situations that cannot be changed and that deeply resonate with the motif of coming to terms with reality. The actor's hopeless gesture is balanced by a call for resisting totalitarianism and by an homage to the victims of the autocratic regime. The feverish atmosphere of the elections is muffled by the skepticism of the main protagonists – they, too, were once young and naive.

Ali Razi (1978), originally from Shiraz, Iran, is an award-winning filmmaker and theater director. Many of his original projects mix elements of documentary and fiction while exploring the relationship between the individual and power. His first film, *Twenty Days That Shook Tehran* (2010) has been screened at numerous festivals.

Vacancy, Belgium, 2018, Alexandra Kandy Longuet / World Premiere

The camera observes an American motel along the main highway – just the way many of us imagine the United States. We follow four people inside the room at night, where they have been living in a kind of private purgatory for several years. Their sins are drugs, crime, and bad decisions. The slow flow of scenes and the occasionally blurred image create an atmosphere of being out of time and out of place – which probably just where these four people, incapable of breaking free from the vicious circle of apathy, feel themselves to be. The four documentary portraits combine to form a picture of the depressing life of people nurturing a tiny flame of hope.

Alexandra Kandy Longuet studied theater and art in Paris while at the same time organizing art exhibitions. After traveling in Russia and Argentina, she began to study film in Belgium. Her first documentary, *As She Left* (2012), won several festival prizes. Her next film, *Shipwreck America* (2016) earned her the L'Étoile de la Scam documentary award.

Entrance to the End, Denmark, Sweden, 2018, Maria Von Hausswolff / World Premiere

A dark psycho-ethnographic journey of Maria von Hausswolff and Anne Gry F. Kristensen into the depths of the jungle of the human subconsciousness. The footage from the Panama rainforest was shot on 16mm and all sound was recorded on cassette tapes. The film is a subconscious reaction to *Ruggero Deodato's Cannibal Holocaust*, an ultraviolent Italian film from the 1970s, as well as to all romanticizing depictions of nature as a place of harmony which is in balance with both itself and its inhabitants. Balancing between imagination and reality, this work is one of the most uncompromising films at this year's festival.

Maria von Hausswolff (1985) is a Swedish director, still photographer and mostly importantly, cinematographer. She was the DP of such awarded films as *Winter Brothers* (2017) and *Parents* (2016). Anne Gry Friis Kristensen (1987) is a Danish musician and composer. *Entrance to The End* is her debut as a film director.

Backstage Action, Belgium, 2018, Sanaz Azari / World Premiere

This is *de facto* a film about a film, with the only difference being that the focus is exclusively on the extras. They are filmed while waiting to take their turn, while conversing with others, and thinking about their performances. Although they take their duties very seriously and long to be stars, for the filmmakers, they're just people that can be coordinated as necessary, nothing more. This film, on the contrary, gives them full consideration, revealing their personalities, what they experience, and what they dream of. The footage comes from many different places where movies are made, involving extras from all different nationalities.

Sanaz Azari (1981) is originally from Iran, but has lived in Brussels since she was a child. She studied photography and stage design at La Cambre. During her studies, she took part in a theater course focusing on the Stanislavsky method. Since 2010, she has also focused on documentaries. Her debut film was *Salaam Isfahan*. A frequent topic of her films is her native Iran.

Western, family and communism, France, 2018, Laurent Krief / International Premiere

The first shots of the film show Parisians demonstrating and protesting, interspersed with shouted political slogans of Iranian activists. While the situation is very heated in Paris, calmness reigns in Iran. A French family is traveling here in a caravan and getting to know the country. The father films footage of their journey including his wife and daughter. The first third of the film suggests that the issue is a national one, namely that of the Iranian citizens, while the remaining two-thirds shows, however, the French on holiday. From a formal point of view, the film comprises interesting shots taken with a handheld camera, as well as highly-overexposed, almost white, shots and double exposures.

Laurent Krief was born in 1978 in Aubenas, France. He focuses on both filmmaking and teaching secondary school math. His debut documentary, *Instructions pour une prize d'armes* (2011-2013), was presented at the FIDMarseille festival, the Etats généraux du film documentaire in Lussas, and at DocLisboa. *Western, Family and Communism* is his second work.

Albertine Gone, France, 2018, Véronique Aubouy / mezinárodní premiéra

This updating of the sixth part of *In Search of Lost Time* explores the current identity of Proust's book. Through a staged docu-fiction with elements of performance art, the filmmaker strips the text, quoted by an employee of a fire station, of its period references, thus giving it new attributes. Since 1993, Véronique Aubouy has been filming people reading various parts of Proust's masterpiece of literature. The planned date of completion for her monumental project, which sees the protagonist as an object in a cinematic landscape and the book as a signpost of various interpretations, is in 2050.

French director Véronique Aubouy (1961), whose films are strongly influenced by music and literature, has created numerous documentary portraits of leading artists. Her first fiction film, *My Name Is Annemarie Schwarzenbach*, premiered in 2015. She and Mathieu Riboulet wrote a book about the project Proust lu titled *À la lecture*.

Notes from Unknown Maladies, Philippines, 2018, Liryc Paolo Dela Cruz / European Premiere

A minimalist observational portrait of 94 year old Concepcion presents the life of a person suffering with mental illness for fifty years. After a nervous breakdown, the filmmaker's grandmother decided to isolate from the rest of the world and deal with the disease itself. In her solitude she is haunted with random memories, hallucinations, and gradually begins to face loss of memory and intellect. A black-and-white film steeped in a melancholic mood sensitively captures the themes of old age, disease and human loneliness. The slow pace and limited dialogue helps the viewer to transcend the world of a suffering single woman in a discreet and highly suggestive manner.

Liryc Paolo Dela Cruz (1992) je filipínský režisér, scenárista a producent. Je autorem několika krátkometrážních snímků, jež se tematicky vztahují k jeho původu, osobní historii a psychologii. Často spolupracuje s filipínským nezávislým filmařem Lavem Diazem a řadí se mezi představitele hnutí slow cinema. Ve svých kontemplativních filmech využívá dlouhých minimalistických záběrů a absence příběhu a dialogu.

FIRST LIGHTS

First Lights is a competition section for the debut feature length documentary film from all around the world, with the price for the Best Documentary Debut Film.

#3511, Australia, France, Belgium, Germany, Poland, 2018, Isaac Stillwell / World Premiere

The film's main topics are migration and the integration of immigrants into their new society. **#3511** explores these issues through the story of an Australian soldier whose daily correspondence and diary from his time traveling during World War I are combined with a short story by J. L. Borges. His particular life story is a metaphor for contemporary questions regarding exile, memory, and integration. In terms of form, the film consists primarily of footage of an abandoned landscape and homes, accompanied by a voiceover commentary. On rare occasions, we can see the speakers' faces.

Australian filmmaker Isaac Stillwell (1976) is also active in the fields of photography and architecture. Since 2010, he has lived in the French town of Lille. In 2015, he and several colleagues founded Kolophon, a company focused primarily on documentary film. This is his first appearance at the Ji.hlava IDFF. His other works include *Compilation Filmique*, *Ahmedabad Amnesia*, and *Les Beaux Monts d'Henin*.

God Straightens Legs, Canada, 2018, Joële Walinga / International Premiere

At the center of this observational documentary stands the director's mother, Renée, bedridden with an insidious disease. With respect for her mother's devotional faith, the atheistic-minded filmmaker captures a woman who for religious reasons refused to undergo traditional chemotherapy and waits for a miracle between the walls of her bedroom. While outside the window of the woman's room life goes on day after day, the camera patiently follows the protagonist during her normal activities with which she whiles away the hours - watching TV, talking with friends, praying with a friend, meeting with nurses, as well as routinely cleaning the house.

Joële Walinga (1988) is a visual artist and filmmaker from Toronto. She studied intermedia at NSCAD University and Concordia University. In 2017 she made her first short fiction-film *Cave Small Cave Big*, which was included in the catalogue of the Canadian Filmmakers Distribution Center (CFMDC). *God Straightens Legs*, which is her first feature-length documentary film, premiered at the DOXA Documentary Film Festival.

Like an Abortion, for the Very First Time, Hong Kong SAR China, 2018, Liu To / World Premiere

The Umbrella Movement was a wave of street protests that took place in Hong Kong from September to December 2014 as a reaction to the oppressive practices of the Chinese government against the citizens of Hong Kong dissatisfied with the planned changes in the electoral system. In her feature film debut, Liu To captured the citizens of the western part of Hong Kong, Mong Kok, whose protests might not have been as visible as those of the leading activists, but were no less important. The documentary rhythmized by opening entries and darkening of the scene, much like the director's first film, follows two characters, a master and an apprentice.

Liu To (1984), a native of Hong Kong studied scriptwriting at the Department of Literature, Beijing Film Academy, graduating in 2012. Professionally, however, she has embarked on the path of independent documentary film to capture events happening around her, particularly the oppressive practices of China and their consequences. During her brief career, she has three made short/mid-length films and one feature film.

Boy of War, Germany, Czech Republic. 2018, Igor Kosenko / World Premiere

Artiom is 18 years old and has just one wish: to go to war and fight for his homeland, Ukraine. Everything else comes second. He dresses in camouflage, watches war videos online, and in his free time practices battle scenes with his friends. Or at least they think they are battle scenes. As a child, he only sees the surface of the war. And he has the bad luck that the fighting rages so tantalizingly close. This observational documentary is a fascinating study of the cult of war in a post-Soviet setting where those who succumb to the allure of battle are the least suitable and least predisposed to fighting – a fact perfectly illustrated by Artiom’s final struggle with the reality of war.

French photographer and filmmaker Cyprien Clément-Delmas (1986) has directed several short films and music videos. He is also involved in various social projects focused on working with young people and marginalized groups. Igor Kosenko (1983) is a Ukrainian cinematographer and director who attended film school with Clément-Delmas in Spain. The two previously worked together on the short film *The Last Tape* (2017), which was a kind of prologue to *Boy of War*.

We Own the Crisis, Germany, Greece, 2018, Rebekka Kaufmann / International Premiere

Greece has been affected by a drawn-out financial crisis for the past several years. The protagonists of this documentary about state power and its impact on individuals comprise a three-member family living in the capital city. Georgia works six days a week; Panagiotis is unsuccessfully looking for a job; and their daughter, Basiliki, is about to graduate. They all live in a house originally owned by Panagiotis’ family. Thus far they have been lucky. Some Greeks have been forced to live in the streets after banks auctioned off their property. How this one family functions is an authentic example of a whole nation in distress. Whether explicitly on camera or concealed in their actions, we can see the helplessness in their daily lives.

German director Rebekka Kaufmann (1990) has been studying documentary film directing at the Baden-Wuerttemberg Film Academy in Ludwigsburg, Germany, since 2011. Her passion for travelling is often reflected in the themes of her films, as are her journeys into the innermost feelings of individuals as she explores disappointment, sexuality, and depression. She made the short film *Tim Schröder and the End of Days* (2012) in collaboration with Sebastian Hilger.

My Unknown Soldier, Czech Republic, Latvia, Slovenia, 2018, Anna Kryvenko / International Premiere

Documentarian Anna Kryvenko offers an unusual perspective on the 1968 occupation of Czechoslovakia. She conceived *My Unknown Soldier* as an audio-visual diary, through which she revisits the events of the time with rare archive material and her own commentary. Her great-uncle was a soldier in the occupying forces; he committed suicide shortly after his return from Czechoslovakia. Kryvenko’s own Ukrainian origin earns her first-hand experience of the Czechs’ deep-seated hatred of Russian-speaking people. The film therefore casts light on another unfortunate legacy of the August 1968 events in contemporary Czech, but also Ukrainian and Russian society.

Ukrainian director Anna Kryvenko (1986) studies at the Center for Audiovisual Studies at Prague’s FAMU film school. She has made short experimental films with source material from film archives and explored their relationship to history. They include *Řeč, ale žádná slova* (2012, MFDF Ji.hlava 2012), *Potichu jako kometa* (2014, MFDF Ji.hlava 2014) and *Poslechnout horizont* (2015, MFDF Ji.hlava 2015).

Through Foreign Eyes, Brasil, Argentina, 2018, Mykaela Plotkin / World Premiere

Mykaela Plotkinova thought of making this poetic, mosaic documentary in a bookshop, when she came across the words of poet Manoel de Barros about “the accent of the place of our origin we carry in our

eyes". She never found the quote again, but in the course of the next few years, she carried out the project with the help of other contributors, mainly the editor C. A. Saquieres. She created a film essay combining reflections on the identity and ethnic roots of several natives of the Brazilian city of Recife, who live abroad, and the images of the places where they live.

Mykaela Plotkin (1987) studied communications and journalism at UFPE, and took a course in documentary film-making, scriptwriting and editing at the Observatorio de Cine in Buenos Aires. She has worked in the film industry for several years and collaborated with directors such as Cláudio Assis and Lírio Ferreira; this feature film is her directorial debut. Currently, she is working on several other projects.

Owner's Portrait, Argentina, 2018, Joaquín Maito / World Premiere

A fable-like documentary composed of footage from different corners of the planet juxtaposes animals and humans like two separate yet connected universes. Virtually without speech, with a heavy emphasis on the audio component, it tells the story of an island of untamed cats and mysterious antennas that broadcast to the world on long-wave radio a call for liberation from the economic and social ties that bind us. Everywhere the radio waves reach, we see static shots of human bondage and animal freedom, and by linking these contrasting images, an Eisenstein-style montage emerges, with new cinematic meaning.

Joaquín Maito (1987) is an independent filmmaker from Argentina. Together with Tatiana Mazú, he filmed the documentary *The State of Things* in 2012, which was selected for screening at the Argentinian Mar del Plata International Film Festival. The film focuses on the auction of items from people's estates – the process of assigning a value to items that meant everything to their original owners, but for buyers they have only the value expressed in the terms of sale.

Connatural, Peru, 2018, Javier Bellido / World Premiere

This documentary, shot on black and white film, is an excruciating meditation on living close to death, which is nonetheless an inseparable part of life. Three generations of women live in one home, away from other people: an ageing mother, her two daughters, and her granddaughter. In long, slow shots, we see ordinary, regular actions that make up their day: braiding hair in the morning, cleaning the mother's feet, reading the evening prayers. Lyrically stylized scenes depict their lives as an endless succession of moments of solitude, but which in their sequence and repetition gain strength, approaching analogy in the surrounding beautiful but inert nature.

Javier Bellido (1985) is a filmmaker and painter who has exhibited not only in his native Peru, but also abroad, such as in Chile, Colombia, the United States, France, and Germany. Together with Ana Balcázar, he filmed the medium-length surreal drama *Sinmute* (2008) about a man whose reality becomes intertwined and pierced by the world of his subconscious. He is currently finishing his master's degree in visual anthropology at the Pontifical Catholic University of Peru.

The Paradise, Venezuela, 2018, Dulce Ferreira / World Premiere

The film consists of video tapes made by the filmmaker's father documenting daily scenes of family life, family celebrations, and holidays over the course of fifteen years. The tapes are a mixture of the personal and the political – the father was politically engaged in the revolutionary movement that brought Hugo Chávez to power. The family's life becomes a backdrop for political and economic developments in Venezuela and their impact on the lives of ordinary citizens. Throughout the entire film, Ferreira offers commentary full of personal memories and historical facts. At the end, she returns to her family home, which has changed been recognition.

Dulce Ferreira (1987) is a Venezuela-born artist and director. She initially studied sociology, and later studied documentary film in combination with the social sciences in Barcelona. In 2012 she and her partner Guillermo Brinkmann founded the Scriptura Films production company in Venezuela. She holds courses and workshops on filmmaking and documentary work.

Double Me, Columbia, Spain, 2018, Felipe Rugeles Pineda / European Premiere

The film is based on photographs, manuscripts, audio recordings and 8mm films shot by the ethnographer Gregorio Hernández de Alba in the 1930s and 1940s. The director has used the materials to create a partial reconstruction of Hernández's expeditions, and his unique image collages illustrate the way of life of the natives and the tragic misunderstandings between them and the Spanish colonizers. The film is interlaced with fictional scenes that bring the conqueror Pero Lopez to life. The film on the border between reality and dream reveals the inability of the Colombians of two different origins to understand one another.

The Colombian film-maker Felipe Rugeles (1983) has studied film direction at the Universidad del Cine (FUC) in Buenos Aires. He has made several short documentaries in Argentina and Paraguay. He has also worked as a sound engineer for many Argentinian films. The documentary **Double Me** (2018) is his feature film debut and it has won production grants from three different Colombian public institutions.

BETWEEN THE SEAS

Between the Seas is a competition section for the Central and East European directors, with the price for the Best Central and Eastern European Documentary Film.

The End and the Means, USA, India, France, 2018, Pawel Wojtasik / World Premiere

Massage, doing the laundry, grazing water buffalo, snake charmers, street jugglers and dentists, music and dance lessons. Through his humble contemplation on various expressions of people's devotion to their work, Paweł Wojtasik shows the web of human activities that each have their fixed place within India's caste society. Work is not a path out of poverty or towards wealth, but a form of Hindu meditation on the roots of human activity and established working techniques and rituals. Man is a machine controlled by a higher power. This observational documentary, filmed primarily in India's oldest city, Varanasi, focuses on the sacred Ganges River as a source of all human endeavors.

Polish-born video artist and documentarian Paweł Wojtasik (1952) studied painting at Yale, and today lives and works in New York. He has created numerous award-winning films and installations (Berlinale, Locarno), and spent two years in a Buddhist monastery. **The End and the Means** was created in collaboration with editor Narimane Mari and sound engineer Ernst Karel.

De fac-to, Russia, Austria, 2018, Ekaterina Shapiro-Obermair, Alexandra Wachter / International Premiere

How do we deal with our history? Is it possible that history becomes rather a tool made to justify our current interests and views? Such questions are posed in the observation documentary called **de fac-to**. The filmmakers visited several public events commemorating World War II in the Ukrainian town of Lviv. Moving recitations of poems are followed by anti-alcoholism propagandist bashings, allegations claiming that decommunization process in the Ukraine had been started by Hitler or comparing numbers of victims during Nazi and Communist eras. This diverse, often absurd kaleidoscope is structured as a stream of footage of events in chronological order with no commentary.

De fac-to is a collaboration between the artist Ekaterina Shapiro-Obermair and the historian Alexandra Wachter (1972), an expert on modern history of Eastern European countries. Shapiro-Obermair was born in Russia, but currently lives in Vienna. In her film **Narrated** (2015), she shows a guided tour through the house where Vladimir Lenin spent the last years of his life, while her film **With you, it will be all right** (2017) contains interviews with students of a Jewish secondary school.

The Good Death, Slovakia, Austria, Czech Republic, France, 2018, Tomáš Krupa / World Premiere

Terminally ill Janette wants to die with dignity, but it's not possible in the UK, where she lives. She therefore decides for assisted suicide. She must plan her journey to Switzerland before her rapidly advancing disease makes it impossible. The question of whether we own our own lives or whether they own us is the primary impetus behind this documentary portrait, which shows that death can be good despite the sadness that always accompanies it. The film, with dramatically suggestive camera work, uses feature film techniques, and engaging characters and stories of their loved ones are interwoven with Janette's story.

Slovak director and producer Tomáš Krupa (1983) is a graduate of Olga Sommerová's documentary filmmaking studio at the Academy of Arts in Banská Bystrica. He is the founder of the production company Hailstone, which focuses on documentary films, and his feature-length debut **Graduates: Freedom is Not Free** (2012), was screened at Ji.hlava and aired on Czech and Slovak Television.

One day in Selimpasha, Azerbaijan, 2018, Hilal Baydarov / World Premiere

One man and an apartment, about which we know nothing. This is the premise of a conceptual documentary based on the concept of providing a deliberately limited amount of information to the viewer. We look into the intimate space behind the closed front door, where the most ordinary activities are carried out: cooking lunch, preparing tea, eating lunch, starting a fire in the fireplace. In this residential monodrama, a second living actor is desperately lacking, one that would bring to life the plot embodied in speech. It becomes a study of a person's existence in their most personal space - a dwelling that can be just as much a preserve of peace and security as a golden cage of solitude.

Hilal Bajdarov (1987) earned his first degree, in informatics, in Turkey, then went on to study directing at the film school in Sarajevo from 2014 to 2015 under the guidance of Hungarian director Béla Tarr. His debut was the feature-length fiction film *Hills Without Names*, followed by the documentary film *Birthday* (2018), which won the 2018 Docu Talent Award, the prize awarded in the documentary section of the Sarajevo film festival.

Extra-Terrestrial Ecologies (Retroreflectors: the astronaut, the robot, the alien), Austria, 2018, Ralo Mayer / International Premiere

What new things can we learn about ecology from science fiction? According to this video essay by artist Ralo Mayer, quite a lot. A flow of thoughts and analogies inspired not only by such sci-fi films as *The Martian*, *E. T. the Extraterrestrial*, and *Silent Running*, but also by Biosphere 2, a project simulating an enclosed ecosystem located far away in outer space, have led the artist to reevaluate the way in which ecology is currently considered. For his new view of things, which relies more on a cosmic rather than an earthly perspective, the key concepts consist of humans as space travelers, robotic technologies, and extraterrestrials as apparitions whom we suspect exist in distant star systems.

Multimedia artist Ralo Mayer (1976) expresses his interest in science fiction and ecology in a number of his projects that lie on the boundary of video, installation, text, and performance. He has long been working on the project The Ninth Biospherian, which reflects the artificial Biosphere 2 ecosystem. His exhibition, including the video *Space Post Colonialism* (2013–2015), is based on cosmic designs from the 1970's.

My Granny From Mars, Estonia, Ukraine, 2018, Alexander Mihalkovich / World Premiere

Babushka Zina is originally Ukrainian, but because of the current political situation she has remained in Russian-occupied Crimea. Separated from her family, she lives in a forgotten seaside town while trying to decide whether to stay or to leave. The sounds of Ukrainian pop music and folk songs add to the atmosphere of her exile town, which is seen through a sensitive lens filled with sentimentality. But the consequences of the unsatisfactory political situation are ever-present in this place, which is like a different planet. The way in which the director records Zina's relationship to her friends and family betrays a deep respect for this old woman, her life wisdom, and her experiences.

Aleksander Mihalkovich (1984) hails from Minsk, Belarus. In 2016, he graduated from the DocNomads international study program. His focus as a filmmaker is on long-term projects towards which he feels a close personal relationship. After creating several short documentary films, he is making his feature film debut with *My Granny from Mars*.

Birthday, Azerbaijan, 2018, Hilal Baydarov / World Premiere

A lonely life made up of daily routine tasks is depicted in this documentary made by the director about his own mother. It's her birthday – her husband has been dead for years and her children have forgotten her, with the exception of her son, who remains behind the camera. Despite this, the ageing woman cleans, cooks, and makes ready for a possible celebration. cursory inspections of her mobile phone screen show that she would have been happy with just a phone message. Birthdays give new

meaning to loneliness, just as the director cuts away various natural barriers of the camera image and amplifies the sound effects track to allow silence to emerge and envelop the main character.

Hilal Bajdarov (1987) received his degree in informatics in Turkey, then studied directing at the film school in Sarajevo under Hungarian director Béla Tarr. His debut feature-length film was *Hills Without Names*; in August 2018 his documentary *Birthday* (2018) received the Docu Talent Award at the Sarajevo film festival.

Bojo Beach, Austria, 2017, Elke Groen / International Premiere

Regular rushes of waves wash the Ghanaian coast, and a group of fishermen pulls their catch from the sea as they do every day. This short film depicts the labours of local fishermen in several chapters. Almost aescetically static cinematography and minimal editing during the fishermen's work set it off from anything that could happen on the beach that day. Thanks to the slow pace, unintentional abstract compositions of the fishing nets end up in the picture, or a lonely mountain is traced in the background. The film's atmosphere isn't determined by people, but rather by the rhythm of the sea, the color of the sky, and the structure of the sand on Bojo Beach.

Austrian director and editor Elke Groen (1969) studied photography and architecture in Vienna, and in 2005 she founded her own production company. Her creative style is characterized primarily by experimental approaches and classical avantgarde, which is evident in her film *NightStill*, which won the award for Best Experimental Documentary Film at the 2008 Ji.hlava IDFF.

The Last Self-Portrait, Slovakia, 2018, Marek Kuboš / World Premiere

Slovak director Marek Kuboš has not shot a film in 13 years. His first film ever – a student exercise at film school – was a self-portrait. The circle is closed, the source of creativity has seemingly dried up. All that is left to do in the last self-portrait is to clean up after oneself, to recapitulate one's successes and failures, and to bid farewell to one's protagonists. This introspective meta-documentary is not so much a study of a creative crisis as it is a self-therapeutic process and an attempt at offering a comprehensive profile of the filmmaker at a time of unstable certainties. Appearing in the role of Kuboš's consultants are essentially all leading Slovak documentary filmmakers.

Marek Kuboš (1970) studied documentary film at the Academy of Performing Arts in Bratislava and is often included in the so-called Generation 90, a group of outstanding filmmakers who attended school in the 1990s that includes Jaroslav Vojtek, Peter Kerekes, Robert Kirchhoff, and Marko Škop. He is best known for his documentary *A Photographer's Journey* (1993), followed by *Train Station 2nd Class Kraľovany* (1998) and *Voice 98* (1999).

The Winter Garden's Tale, Ukraine, 2018, Simon Mozgovyi / World Premiere

Valentina Voronin, gardener and tenacious manager of a large conservatory, is fired after forty-five years on the job. Time is winning in its unequal battle with lack of financing, a decaying building, and the approach of retirement age. The dilapidated conservatory reflects the weakening strength of its distinctive manager and visionary. The conviction that the plants will die if nobody looks after them, is intertwined with the appearance of esoterics and a shaman with a divining rod who discovers a spring of positive energy in front of the building's entrance. Palm fronds rustle like a silent witness to the melancholy struggle against time and the relentlessness of decay. Another cruel winter is on the horizon.

Actor/director Semen Mozgovyi (1992) studied directing at the Kharkiv State Academy of Arts. After graduating in 2013, he went on to study dramaturgy at the Intel School in Kyiv, where he is currently active as an actor and freelance director at the DACH Theater. *The Winter Garden's Tale* is his first feature-length documentary.

The Sun Sets in the East, Lithuania, 2018, Agne Dovydaityte, Alexander Belinski / World Premiere

The film depicts the year 1984 through the diary entries by the director's grandfather, a Soviet peasant from Lithuania, which reflect contemporary values associated with faith in God, as well as details about daily routines and political repression. Despite its historicizing base, the film is still relevant today. The formal side is made up of live images taken with static cameras that criticize the depopulated state of the Lithuanian rural areas. The poetic documentary essay about the irreparable impact of man examines the transformation of society from rural to urban and forces the viewer to question the hectic lifestyles we lead today.

"The Sun Sets in the East is a sincere film that can be watched and felt by anyone, and we hope that everyone will be able to find a reflection of themselves or their family's past in it." A. Dovydaityte, A. Belinski

Alexander Belinski (1995) was born in Ukraine and raised in Germany and Great Britain. The short film director is debuting his feature-length film **The Sun Sets in the East**. Producer and director Agne Dovydaityte was born in Lithuania. She put her specialization in East European politics to good use in her feature-length debut **The Sun Sets in the East**. Both are graduates of the journalism programme at the University of London.

Timebox, Romania, 2018, Nora Agapi / International Premiere

Professor Ioan-Matei Agapi, an 80-year-old photographer and cameraman from Iași, Romania, owns a unique collection of 16mm films and photographs documenting almost fifty years of the city's history. His daughter, also a filmmaker, has decided to make a film about her father's archives. In the unconventional surroundings of his old apartment, he reminisces about the past until one day, Ioan is informed that he must leave or be evicted from the apartment where he has spent the past 40 years. Ioan's years of work suddenly transform into a huge burden, and the film unexpectedly changes into drama in which conflicts with city officials reveal old and hidden conflicts within the family.

Nora Agapi (1974) graduated from the University of Drama and Cinematography in Bucharest. Her credits as a cinematographer include several feature-length documentaries (**Decoding Dacia, Leaving Transylvania, Off The Beaten Track**, and more) and a number of short documentaries and fictional films. She is also a successful photographer who works with **National Geographic** magazine, **The Sunday Times**, **Cosmopolitan**, and other major media.

Victoria, Austria, 2018, Lukas Marxt / International Premiere

The hypnotic wasteland of Southern California is infused with the free-spirited nature of Easy Rider, the alienation and uprootedness of Michelangelo Antonioni, and the deep transcendence of Werner Herzog. It speaks to us through fragments of dialogues from iconic films, and yet it remains elusive and dissolves into abstract shapes, rhythms, and compositions. The landscape as a captivating and intangible, all-encompassing and insubstantial yet full emptiness becomes the means for the transgressive experience of two temporalities – the "real" time of people and the time of natural processes.

Austrian artist Lukas Marxt (1983) originally studied environmental studies and geography before switching to the visual arts. He graduated from university in Linz and also attended study exchanges in Lisbon, Leipzig, and Cologne. Since 2007, he has travelled to various places around the globe in search of the traces people have left in the landscape, which he transforms into captivating contemplative images.

Our Daily Water, Croatia, 2018, Vlatka Vorkapic / International Premiere

Drinking water deliveries by boat to remote Croatian islands is a great opportunity to observe often humorous daily life. Especially when the ship's captain has a tendency to make coarse comments, regaling his young nephew, the newest member of the crew, with his choleric outbursts. **Our Daily**

Water is an observational film, but it gives inner energy and humor to its protagonists. The film's creators successfully convey the atmosphere of lazy days along the hot Croatian coast and the explosive temperament of the locals.

Croatian director and playwright Vlatka Vorkapić (1969) works in film and television. She has made a number of documentaries and feature films. Her feature film **Sonya and the Bull (Sonja i bik)** (2012) was a commercial success, and her play **Judith French** also won awards. In her documentary **Gabriel** (2012), she examined the various aspects of eroticism in Zagreb. **Revolution Postponed (Odgođena Revolucija)** (2015) addresses the current state of Croatian society.

The Betrayed Square, Switzerland, Poland, 2018, Gilles Lepore, Michał Mądracki, Maciej Mądracki / světová premiéra

The Arab Summer of 2011. Day after day, thousands of young Egyptian protesters flooded Tahrir Square in Cairo. Poet and sound artist Stéphane Montavon assembled a psychedelic collage composed of freely accessible images of the revolution, adding an acoustic probe full of tension, rebellion and aggression of the repressive forces. The revolutionary turmoil is expanded into a sonic dimension of auteur installation. It is an impressive story of symbolic moments of ecstatic struggles for democracy and a new Constitution. It exposes mottos, protesters' slogans and dialogues of the massacred victims. The images of repressive government forces are confronted with everyday life. On a cold morning, the betrayed revolution melts into a day-to-day routine.

The MML Collective (2008) features Swiss filmmaker, graphic artist and illustrator Gilles Lepore (1972) and two brothers: Polish novelist and screenwriter Michał Mądracki (1979) and filmmaker, film critic and film direction graduate from Katowice Film School Maciej Mądracki (1984). His film **Work of the Machines** screened at Ji.hlava IDFF in 2010. Stéphane Montavon is an author of dozens of sonic and audiovisual installations.

BETWEEN THE SEAS STUDENT FILM COMPETITION

Ars Moriendi – The Art of Living, Germany, Austria, 2018, Kristina Schranz / East European Premiere

A sensitive film portrait tells the life story of 93 year old Rosemarie Aschenbach, revealing the world of her thoughts. After a number of life setbacks, she was able to free herself and is now writing her dissertation in philosophy. The ordinariness of life contrasts with the richness of her opinions on life and death.

Kristina Schranz (1991) is an Austrian documentary filmmaker. She studied journalism at the University of Vienna and worked as a television and radio reporter. Since 2014, she has been studying at the film academy in Munich.

The Kids in Wonderland, Slovakia, Czech Republic, 2018, Ema Kovalčíková / World Premiere

Believing in God is great. The director carries out a social probe into the roots of young charismatics in his hometown in Slovakia. Pop songs, ecstasy-like states, and modern merchandising all target youth. What do representatives of a generation think about the recent phenomenon, the Charismatic Movement?

Ema Kovalčíková (1995) comes from Slovakia and is a student of directing at FAMU. Her short films include **Pobyť** (Arrival)(2014), **Dovolená** (Vacation), and **Kapitulace**(Surrender). She has collaborated on Czech and international projects.

A Well-kept Secret, Estonia, 2018, Mihkel Oksmann / World Premiere

The small Estonian village of Soonlepa is home to its last three residents – a witch, an artist, and a philologist. All their lives will change when Aino the witch is diagnosed with cancer. This melancholy film captures everyday life in an abandoned village with interviews full of memories of youth and discussions of art and poetry.

Mihkel Oksmann (1992) is a young Estonian director and documentarian. In 2018, he earned a master's degree from the film academy. Besides film, he is also involved in conceptual art, music, and producing.

Heavy Metal, Ukraine, 2018, Eugene Golovanevsky / World Premiere

In this documentary, we are not going to discover anything about the eponymous musical genre, but instead we will meet a group of workers dismantling a high-rise building made of concrete and metal. The filmmakers observe and register their labour using ingenious, visually stunning images, sometimes joined into several composition plans.

Eugene Golovanevsky (1983) was born in Odessa, the Ukraine. Heavy Metal is his second short film made as his diploma work at the Marina Razbezhkina and Mikhail Ugarov Academy of Documentary Film and Theatre.

I'm 20, Russia, 2018, Ekaterina Mamontova / World Premiere

Sima is a 20-year-old student of history. Both her mother and her father – the latter a famous hippie and Soviet dissident known as “Jura the saboteur” – died when she was still a child. In this diary-like film, Sima, confronted with the people who knew her father, tries to find out who he was and what values he represented, and in this way to perhaps find her own place in life.

Ekaterina Mamontova (1991) was born and grew up in Moscow. She studied screenwriting at the Gerasimov Institute of Cinematography and at the Rodchenko School of Photography and Multimedia. *I'm 20* is her debut film.

Mother. Gabriele. Television, Slovakia, 2018, Lucia Kašová / World Premiere

Some consider television to be just a marginal entertainment, but for others it's an essential part of everyday life. The film follows two friends - social actresses who entertain themselves by participating in various TV shows. Their lives seem very empty, and they can only find happiness in the TV shows.

Lucia Kašová (1983) has travelled the world for most of her life and decided to share her experiences with others through the medium of film. Since 2014 she has been studying documentary film directing at the Academy of Performing Arts in Bratislava.

There Will Be More Springs to Come, Lithuania, 2018, Neringa Starkevičiūtė / World Premiere

On average, the population of Lithuania is twice as poor as it was ten years ago. A contemplative film comprises scenes of a girl harvesting and selling strawberries during five years of economic and political changes in Lithuania. The film is about the circle of life and the market, and the influence of national economics on human existence.

Neringa Starkevičiūtė (1992) completed her filmmaking education at the Lithuanian Academy of Arts with her thesis film *There Will Be More Springs to Come* (2018). In her work, she addresses the issues of existence and human loneliness.

Windows, Lithuania, 2018, Akvilė Žilionytė / World Premiere

A man who finds it difficult to stay in one place for too long. He has moved 16 times over the past seven years, and he is moving now. As he packs his things, he observes his neighbors through the window, filming them so that he won't forget them. The film thus consists of footage of windows in which people are moving, with the voiceover of a hidden observer.

Young filmmaker Akvilė Žilionytė (1987) originally studied linguistics and literature, and later studied film directing. Her first documentary short, *The Daytime Is Not for Me*, was shown in Hamburg, Vienna, Tirana, Vilnius, and Riga

Hopschotch, Belarus, Russia, 2018, Dasha Demura / World Premiere

Katya and Matvei live together in the Belarusian countryside. Then something happens that causes them to reassess their relationship. In this directorial debut – a melancholic study of the dynamic between two lovers – the intense sense of tension between the two protagonists contrasts with the calm co-existence of the two friends who have come to visit.

Dasha Demura (1984) holds a degree in psychology and the sociology of art, and has long worked in the field of photography. In 2017, she graduated from the Marina Razbezhkina and Mikhail Ugarov School of Documentary Film and Theatre.

Feral, Czech Republic, 2018, Jiří Holba / World Premiere

Charlie Soukup is a Czech underground songwriter and Charter 77 signatory. He emigrated in the early 1980's, and has spent the last several decades living on his own in the Australian outback as a hermit and Buddhist. Documentary filmmaker Jiří Holba sought Soukup out on his large property in the bush, where he builds secret shelters and lives away from civilization. The film, which Holba shot entirely alone on location, presents spontaneous conversations and situations that fully capture Soukup's distinctive charisma. The film's series of monologues are a kind of stream of thoughts that are part mad rambling and part insightful observations on life.

Jiří Holba (1982) studied photography and subsequently film. He has shot several short films, including **A Sponge Cake with Rapsberries** (1999), **Vrcoo** (2000), **Mayn Rue Plats** (2002), and **Muhammad's Rug** (2004). **Feral** marks his return to directing after a pause of several years during which he traveled the world.

Iluze, Czech Republic, 2018, Kateřina Turečková / World Premiere

In her original concept of a film as a computer game, the author presents her personal report from Budapest where she was spent a year as a student. The viewers take part in a game, going through several levels that put them into everyday situations related to the issues of the contemporary Hungarian society: they see the capital with the eyes of tourists, but they are mostly forced to use the subjective perspective of the Hungarians to think about the freedom of art, the right to education, medical care, and the questionable Hungarian political situation in general where the name of the Hungarian Prime Minister, Viktor Orban, is often heard again and again.

Kateřina Turečková (1993) originally studied the Theory and history of dramatic arts at Palacký University in Olomouc; later, she went to study at the Documentary Film Department at the Film and TV School of the Academy of Performing Arts in Prague where she made her personal documentary miniatures such as **Strip** (2015), **The Invertebrates** (2015), and **Lenka** (2016). **Lenka** has been presented at the Ji.hlava International Documentary Film Festival. Kateřina Turečková has also made a film poem about her native town of Kyjov, **Traditions** (2017).

Vote for Kibera, Czech Republic, 2018, Martin Páv / World Premiere

Photographer Don, a resident of Kibera, a giant slum in Nairobi, says that in his photographs he tries to capture the positive side of his home – not suffering, misery, and resignation, but hope, determination, and creativity. And Martin Páv's documentary has taken a similar approach. Working with the unique photogenic qualities of the slum, the film is structured as a series of interviews with local residents. Besides Don, we also meet local artists, a teacher, and a boxing coach. Nevertheless, in the film's final part about the presidential elections in Kenya, the frustrations, hopelessness, and violence in Kibera bubble to the surface.

A graduate from FAMU's directing department, Martin Páv (1992) has previously worked mostly with fiction film. Even before starting his studies, he shot the low-budget feature film **Keep Going** (2012), part of which is set in India. While at FAMU, he created several short student films, including **Hamburgers** (2012) and **The Fourth Spring** (2013), as well as the medium-length childhood drama **The Great Journey** (2015).

The End of Light, Czech Republic, 2018, Aleš Suk / World Premiere

On a most real stage of all, a director of this hybrid film lets an unreal story flow. While Croatian nationalists stage a protest in front of the Rijeka theatre against its art director Oliver Frljić (a well-known figure to Czechs, among others), on a nearby island of Goli otok, amateur actors rehearse a surrealist performance. Dilapidated buildings of a former concentration camp, secretly erected by Tito's régime to hold political prisoners, serve as props of a Lynch-like scene in which smeared-faced actors become objects in the waxworks of their own dreams. The world of imagination and the world of bleak reality start moving away from each other.

Aleš Suk (1977) graduated from FAMU Film Academy in Prague where he later started teaching at the Department of Film Editing. He is also a lecturer at the Academy of Design Art in Rijeka where he lives. Founder and executive director of Udruga UKUS company. Author of the experimental fresco *Kam?* (2010) inspired by the life and work of the Croatian decadent author of progressive poet and novelist, Janko Polić Kamov.

We Can Do Better, Czech Republic, 2018, Robin Kvapil / World Premiere

As the personal advisor to presidential candidate Michal Horáček, documentary filmmaker Robin Kvapil recorded from behind the scenes of the campaign from autumn 2016. He filmed using anything he could get his hands on - camera, mobile phone, notebook computer. The film, co-directed by Radim Procházka, was an attempt to capture an authentic portrait of Horáček's election campaign, presenting his team's tactics, interactions with both supporters and opponents, with journalists, and with opposing candidates. With an awareness that they had most likely lost the election, but that there was still a long path ahead of them, Kvapil presented a reflection of their teamwork, commenting on their individual steps.

Robin Kvapil (1982) studied theater directing at the Janáček Academy of Music and Performing Arts in Brno and documentary filmmaking at the Academy of Performing Arts in Prague. Ji.hlava has presented his films *The Skull Man* (2012) and his feature film debut *Everything's Gonna Be Fine* in 2017. Radim Procházka (1975) studied documentary filmmaking at the Academy of Performing Arts in Prague and in addition to his own documentary film work, he produced Štěpán Altrecter, Vít Zapletal, and Tomasz Mielnik's debut films.

Passengers, Czech Republic, 2018, Jana Boršková / World Premiere

The film's director sees her four protagonists as passengers along for the ride. She started to follow them just before they left the children's home where they grew up, and spent the next six years following their lives. The return to a non-functioning family environment often also means the return to established patterns, lack of a future, and unstable social relations. The film is an indirect indictment of the country's institutionalized care system, which manages to look after children as minors but fails to properly prepare them for the transition into adulthood.

Jana Boršková (1977) studied screenwriting at FAMU and did a student exchange at the Université de la Sorbonne Nouvelle in Paris. She works for Czech Television, where she focuses primarily on programs about traveling. She is the author of several feature film screenplays. In 2011, she shot the intimate documentary *From Cherries to Cherries* about how her mother came to terms with the death of her husband.

Solos for Members of Parliament, Czech Republic, 2018, Tereza Bernátková / World Premiere

Twenty-one politicians reply to the question of how they view the Czech Republic's future. The survey, built on the democratic principles of equality and freedom of speech, provides the same conditions for all of the interviewees and presents their uncensored and complete responses. However, this raw materials provides more testimony regarding the present than the future, as it unmask the faces MPs and senators present to the public and demonstrates the rhetorical means they use to expand political power. Freedom is a double-edged sword depending on whose hands hold it. The same applies to media as a tool used for disseminating propaganda as well as for undermining it.

Tereza Bernátková (1986) is a student of the Documentary Film Department at FAMU. Her films thus far include *In Love With (My Own) State* (2014, Ji.hlava IDFF 2014), her bachelor's degree film *Techsquat* (2015, Ji.hlava IDFF 2015), and *Jamal's Own Images from the Prison* (2016). In them, the filmmaker explores the relationship between the individual and the system, and the transparency between the political and civil sectors.

Enclosed World, Czech Republic, 2018, Karel Žalud / World Premiere

This four-hour documentary – a compilation of Czech Television's eponymous series – systematically charts life in prison and the associated societal circumstances. Through looking at human fates, on both sides of the bars, it explores imprisonment as something that, although often addressed in the media, is something with which most of us have no personal experience. Using the powerful stories of several individuals who are at different stages of their incarceration, the film presents not only a cross-sectional view of the current correctional system but also contemplations about guilt, punishment, justice, and whether an individual caught in the gears of a repressive system can actually remedy their behavior and change.

Karel Žalud (1971) is a documentarian and scriptwriter. He has a degree from FAMU's Department of Documentary Film. In the past he has earned his living as a teacher, social worker, cleaner, and journalist. At Ji.hlava IDFF were screened his films *The Film* (2008) and *Phantom of Liberty II* (2009).

Vratislav Effenberger or Black Shark Hunting, Czech Republic, 2018, David Jařab / World Premiere

In the spirit of this master of poetics, David Jařab approaches his portrait of leading Czech postwar surrealist Vratislav Effenberger as a game. He invited members of the local surrealist group to talk about Effenberger in places where he stages absurd encounters and interrelationships. The main theme is Effenberger's unrealized (unrealizable) screenplays, which the filmmakers attempt to enact during the film. This surrealistic hunt for Effenberger's imagination is capped by an interview with his son full of ambivalent personal memories.

Longtime member of the surrealist group David Jařab (1971) works mainly as a film and theater director. He is the in-house director at Prague's Komedie Theatre, and he has directed two feature film influenced by surrealist poetics: *Vaterland: A Hunting Logbook* (2004) and *Head – Hand – Heart* (2010). In 2004, he directed the four-part surrealist television program *An Evening with Analogon Magazine*, which was broadcast on Czech Television.

FASCINATIONS

Fascinations is a prestigious section for experimental documentaries from all around the world, with the price for the Best Experimental Documentary Film.

#57, Netherlands, 2018, Joost Rekveld / Central European Premiere

A visualization of the workings of the high-frequency oscillators once used to test military sonars and medical ultrasound devices is juxtaposed with abstract illustrations of a Chinese mathematician's differential equations, and their visualization through analogue computer processes shows the subtle exactness of changing textures.

With his video explorations of the world of machines, Joost Rekveld (1970) creates a dialogue between cold metal blocks, binary computer programs, and healthy human curiosity. His Vertovesque documentaries reflect a desire for using cinema to understand objects made of nuts and bolts. They bring the automated world of machines to life through a stylistic manipulation of the viewer and his visible inclusion in the cinematic process.

3 Dreams of Horses, Canada, 2018, Mike Hoolboom / International Premiere

Raw film material consists in part of gelatin, which is made of the skin and bones of animals, including horses. The traces of light that shape our audiovisual dreams are thus imprinted on parts of animal bodies. Through the subtle use of audio, this found-footage collage focuses on images of the horse as an attraction, an animal of burden, and a mythological creature.

Mike Hoolboom (1900) is a leading figure in Canadian experimental film and video who previously worked for the CFMDC distribution company and as artistic director of the Images festival. Besides being the author of numerous books on experimental cinema, he has also written his own novel. He has made more than 80 films and videos, many of which he edits or otherwise alters to create new forms. In 2003, the Ji.hlava IDFF honored him with a retrospective of his work, and last year the festival showed his most recent film *Spectator* (2017).

The Escape Agents, United Kingdom, Germany, 2018, Calonico Scott / World Premiere

A re-construction of the illegal smuggling of a family across the border from East to West Berlin in 1988. Told in photographs, the film shows a chilling story of escape in the trunk of a car and an encounter with agents of the East German secret police. The images' unknown origin adds a sense of the universal and calls into question the course of events.

Scott Calonico (1968) focuses on the history of mediocrity. In addition to documentaries, he makes promotional films that present new challenges to him. As a freelance journalist, he writes articles about technology and culture, for example, for Vice. In 2016, he spent his free time reviewing Mexican nachos in European restaurants. The Ji.hlava International Documentary Film Festival presented his *Final Draft* (2014).

Dushanbe, Canada, USA, 2018, Friesen Kandis / European Premiere

Through the use of animation, the backlit photographs blend with the director's aunt's memories of the mountains, the local views, and the inside of the home from which she was forced into exile. The fragments of memory offer insight into life in the diaspora through architectural projects by which the aunt has recreated her native Tajikistan in her new home in Darmstadt.

In her work, interdisciplinary artist Kandis Friesen (1978) combines various artistic forms – video, drawing, audio, animation, and graphics. Her projects are a mixture of video installation and documentary collage. In terms of subject matter, she is interested in the interaction between public memory, cultural identity, and personal stories from marginalized communities. Her film **Katyusha: Rocket Launchers, Folks Songs, and Ethnographic Refrains** was shown at the 2016 Ji.hlava IDFF.

Exhumation, Canada, 2018, Daniel McIntyre / Central European Premiere

Desire without its object is like an image made unrecognizable by cutting out its parts; by scratching away part of the visible image, the image becomes a hole sliced into a pained body, fumbling about for what is missing, seeking physical contact and tangible proof of co-existence.

Daniel McIntyre (1986) is a Canadian artist focused on questions of memory, identity, and history. He works primarily with celluloid, which he develops by hand. He often makes use of found footage and incorporates still photographs into his films. Audiences in Jihlava could most recently see his films **Bikini** (2015) and **The Weight of Snow** (2014).

Mold, South Korea, 2018, Yi Myun / World Premiere

The image of a city broken down into a series of planes of view rolls towards us, its echoes enabling us to fill in the imaginary whole. This urban symphony of minimalism builds up a panoramic view into the distance while calling into question reality by visualizing the overcrowding of the urban environment.

Myun Yi (1973) is a Korean film director and producer. As a trained composer, he emphasizes the role of the soundtracks in his films and works with a melancholic visual aesthetic. His short films **Field** (2014) and **Afterimage** (2016) were screened at the Ji.hlava IDFF.

Nutrition Fugue, Hungary, 2018, Péter Lichter / World Premiere

This ironic found-footage collage created from raw footage originally shot for the Közért (“For the Public”) retail chain, a state-run network of shops in Hungary during communism, shows the problems of eating and nutrition in state-run economies, lives and images.

The Hungarian film-maker Péter Lichter (1984) uses found footage to create lyrical works and documentaries. He often leaves the perforation, soundtrack and split screen, consisting of more than one image within a frame, in his films. He is a master of socially critical compression. The Ji.hlava International Documentary Film Festival presented his films **Non-Places: Beyond the Infinite** (2016), and **8th October 2016** (2016).

Musical Landscape, France, 2018, Jean-Michel Rolland / East European Premiere

This conceptual experience in which differences in color are translated into notes on a piano looks at the area surrounding the port of Marseille. The result is a musical composition created through an abstracted reflection of the nature, look, and visual diversity of a place where ships arrive and depart.

Jean-Michel Rolland (1972) is a multifaceted French artist who originally worked with music and painting. He later decided to join his two passions (sound and image) into one medium, and since 2010 he has been creating digital art with a focus on experimental videos, reproduction art, audiovisual performances, interactive installations, and VJ-ing. Sound and image are equally important elements in the process of shaping new forms of reality.

Jean Luc Nancy, Austria, 2018, Zwirchmayr Antoinette / World Premiere

A miniature inspired by the leading contemporary French philosopher. The fragility of examining the possibilities of uniqueness and subordination in relation to something different. Objects here do not function as symbols; a crystal pendulum and anonymous figures highlight the multitude of loopholes and fundamental non-discursiveness of expressing delicate subjectivities.

Austrian artist Antoinette Zwirchmayr (1989) studied video art, Romance languages, photography, and film. She creates minimalist video installations, documentary essays, and short films, which work with an alienated depiction of the human body and which take on the form of personal testimonies. Her work often explores social issues.

Where Do We Go, Austria, 2018, Fruhauf Siegfried / International Premiere

Images recorded on a Lomography Supersampler, which photographs four immediately sequential moments on one frame of 35mm film, multiply the illusion of rhythmic movement and create a visual melody that hurtles forward, while the imprint of the moment remains fixed in place. The drum performance emphasizes the minimalist sharpness of the patterns.

Siegfried A. Fruhauf (1976) is an Austrian experimental director who combines photography, analogue and digital film. His film **Exterior Extended** won the award for Best Experimental Film at the Ji.hlava IDFF in 2013. Other films presented at Ji.hlava include **Palmes d'Or** (2009), **Still Dissolution** (2014), and **Sleepy Eyes** (2017).

La Mesa, USA, 2018, Garcia Gomez Adrian / International Premiere

Genre conventions cleverly broken down with animations, breaking through the scenery of rural Mexico, where in the area surrounding the director's family farm, symbols of stories of physical desire conceal a layer of idyllic childhood memories and come into conflict with the traditional concept of masculinity and identity expression.

Adrian Garcia Gomez (1972) is an interdisciplinary artist working with film, video, photography, and illustrations. He studied photography and video in New York and art history and photography at university in San Francisco. His work, much of which is autobiographical and performative in nature, explores issues of race, gender, sexuality, and immigration, contrasted with tradition, conventions, and Maya spirituality.

Lviv Intervision, Ukraine, 2018, Menzelevskiy Stanislav, Onufrienko Anna, Parvulesco Elias / International Premiere

A found footage reminiscence of the beginnings of Ukrainian TV broadcast in 1957 and the first 20 years of its operations, when the first factory for manufacturing televisions began operating in Lviv, presents not only programs broadcast at that time, but also the way television transformed the household and family structures.

Ukrainian filmmakers Stanislav Menzelevskiy (1983), Anna Onufrienko (1983) and Elias Parvulesco (1985) create educational and film programs for the public, addressing contemporary approaches to archival film materials. Elias Parvulesco is the creator of the film **The Limits of Europe** (Ji.hlava IDFF 2014).

The Moons of Palaver, Canada, 2018, Eric Gaucher / European Premiere

Images originally from the tests of spotlights are inserted into models where they evoke the phases of the Moon and in regular intervals combine to hint at a harmonic line of bright reflections. A fleeting arrangement of the traces of humans and machines forever trapped in the depths of the night.

Canadian artist Eric Gaucher (1973) creates abstract short films. He draws inspiration from avantgarde and contemporary painting, and he considers his films to be compositions of image, music, and poetry. He doesn't focus on stories, but on juxtapositions of rhythms and emotions. He often links fact and fiction, combining his own footage with found footage.

Blending and blinding, Austria, 2018, Richard Tuohy / European Premiere

Strictly working with the film material inside the camera, Tuohy updates slowly forgotten approaches to create a collage of architectural geometries. The monolithic nature of the image blurs the outlines of the buildings as the film frame disintegrates into grids cutting through the layers of the image in multiple exposures. The buildings depicted represent the cultures of the three main ethnic groups of Malaysia.

Richard Tuohy (1969), the founder of Australia's international festival of experimental films, can trace his sensitive experimental language back to his experience working with raw film material. Overview of his wide-ranging career reveals a love for 8mm and 16mm film. He is also the founder of a specialized film development company, Nanolab, and operates the Artist Film Workshop dedicated to the creation of experimental films.

Extrastellar evaluations III: Entropy: 25800, Tchaj-wan, 2018, Yin-Ju Chen / Central European Premiere

The melancholic atmosphere of wandering a landscape scarred by kitschy disco rainbows and colorful illustrations opens up the possibility of an extra-planetary consciousness sending a message in which references to the laws of thermodynamics and Mayan symbolism encounter critical interpretations of an expected confrontation between humanity and the cosmos.

Taiwanese artist Yin-Ju Chen uses her diverse range of works to explore a variety of existential questions. Her eclectically rich body of work – which draws, among other things, from cultural and social anthropology, esotericism, and behaviorism, with an emphasis on juxtaposing shapes and patterns – has become a mainstay at many festivals and exhibitions. She previously appeared at the Ji.hlava IDFF with the films *Lessons of the Blood* (2010) and *End Transmission* (2011).

Morphology of a Dream, USA, Canada, 2018, Malena Szlam / World Premiere

A visual composition based on a study of the rhythm of sleep cycles during REM sleep. The flowing images melt into overlapping splotches of color to create shapes of fleeting sleep images at various speeds, thus reflecting the impossibility of capturing any concrete motifs.

Chilean-born visual artist Malena Szlam (1979) currently lives and works in Canada. In her intuitive experimental films, installations, and performances, she explores the relationship between nature and human perception. Her favorite medium is analogue film. The Ji.hlava IDFF has previously shown her films *Beneath Your Skin of Deep Hollow* (2010) and *Lunar Almanac* (2013).

On the Border, Japan, 2018, Yoshiki Nishimura / East European Premiere

The filmmaker takes hundreds of photographs of ocean trash that has washed up on the shores of Japan and uses the photogrammetry technique to turn them into sculptures. When filmed in the virtual space, they become mementos of environmental irresponsibility and examples of the excesses of our affluent way of everyday life.

Japanese experimental filmmaker and producer Yoshiki Nishimura (1954) works primarily with computer animation and 3D graphics. His films, in which he explores and calls into question the boundaries between reality and the virtual world, ask us to expand our view of reality and cyberspace. The Ji.hlava IDFF has previously shown his films *Mayhem* (2016), *Last 12 Minutes* (2016), and *Synthetic-Free* (2017).

More than Everything, Germany 2018, Rainer Kohlberger / East European Premiere

A pensive analysis of the vision and perception apparatus shared by all two-eyed beings gazes far ahead and in an intriguing perception experiment, explores the imagination of the depth of field and the illusory consistency of the image while dissecting the routine perspective on objects, shapes, motion and the phenomena around us.

Rainer Kohlberger (born 1982) is an Austrian artist based in Berlin who makes experimental films, video art and gallery installations. He combines algorithmically generated animations with live performance and often addresses the theme of human perception and spectator subjectivity. The festival audience might have seen his *Not Even Nothing Can Be Free of Ghosts* at IDFF Jihlava 2016.

The Image that Spits, the Eye that Accumulates, United kingdom, 2018, Storr Rhea / World Premiere

The color of skin and of film become the center of discourse: The filmmaker's mixed-race background is reflected in imprints of the landscape and ruptures within it, but also in the color of the faded Kodachrome film, whose typical visual characteristics have dissolved in time. Hues are barely visible and only with difficulty capture the image of a body that does not fall into any clear categories.

Rhea Storr (1991) is an English artist living and working in London. She makes films, draws, and writes. In her work, she examines the relationship between the human eye and the camera using 16mm film. Her themes include the intersections of differing cultures and confronting her own Bahamian roots with her life in English society.

The Shifting Sands, Canada, 2018, Madi Piller / European Premiere

Philosophical reflections on Israel blend into a personal struggle for identity: The filmmaker's father came to Israel in 1946 as a Jewish refugee. The call for harmonic co-existence is imprinted in the falling grains from one image into another. Some of the scenes come from the documentary film *Israel: Land of Destiny* (1977, dir. Jacques Madvo).

In an attempt at deconstructing the system of film, the abstract works of Madi Piller (1960) highlight the diversity of its stylistic tools. Her experiments with raw film material, which she repeatedly copies, completely manipulates, or semantically alters through hand-drawing, are framed as introspective strolls or memories of the past. Ji.hlava IDFF has screened her trilogy *Untitled* or *Into the Light: Film Resistance* (2016).

Field of Infinity, United Kingdom, 2018, Guli Silberstein / European premiere

Inspired by Italian Renaissance art, the filmmaker transforms news reports of protests in the Gaza Strip into a painting of people and the landscape, as if the boundaries of fields and meadows were a place for overcoming political limitations and the ability of an expansive viewpoint presented the ideal of inhabiting the visible.

Guli Silberstein (1969) was born in Israel, and now he works in London. In his work, he uses digital distortions of scenes from news and/or social media to challenge the media representation of political events. His films, such as *Stuff As Dreams* (2016) and *Nour* (2015), premièred at the Ji.hlava

International Documentary Film Festival. In 2016, he and his family were members of the Fascination section jury.

The Bed and the Street, Canada, 2018, Mike Hoolboom, Heather Frise / World Premiere

Protests against austerity measures, read as an expression of resistance to the state, are intermingled with an expression of intimate consonance. A demonstration of connection, this essayistic collage blurs the boundaries between private and public as it reflects on the politics of co-existence.

Mike Hoolboom (1900) is a leading figure in Canadian experimental film and video who previously worked for the CFMDC distribution company and as artistic director of the Images festival. In 2003, the Ji.hlava IDFF honored him with a retrospective of his work, and last year the festival showed his most recent film **Spectator** (2017).

Heather Frise (1900) is a Canadian filmmaker, educator, visual artist and a founding member of the Access to Media Education Society.

Wanderlust, iteration 1, Germany, 2018, Björn Speidel / World Premiere

64 trees in a valley are presented in 3D, becoming both the object and space for every eye – exteriorized on the basis of various principles. The filmmaker continues to explore various possible approaches to spatial representation of creates ingeniously thrilling wanderings among images.

German filmmaker Björn Speidel (1976) works with stereoscopic and multidimensional images in which he explores the relationship between various motifs and the influence of 3D visual representation on the viewer's perception. Last year, the Ji.hlava IDFF showed his film **Rotario** (2017), and the year before that **Dead End, Rewind Reversal** (2016).

Latency Contemplation 3, USA, South Korea, Cho Seungho / East European Premiere

The disappearance of flowing textures of fluid and rocky landscapes alternates with patterns set in a grid of homogenous horizontals in a simple lyricism of hypnotic image and sound compositions and views of unexpected rhythms in flowing montages.

South Korean artist Seungho Cho (1959) currently lives and works in New York. In his films, he explores human subjectivity while creating unconscious forms of abstract, highly stylized audiovisual collages. He is interested in the anesthetization of everyday life and in representations of nature using technology. The Ji.hlava IDFF has shown several of his films, including **Stoned** in 2013, Listed in 2015, and **Latency Contemplation 2** at last year's festival.

The Sun Quartet, part 1: Sun Stone, Mexico, 2018, Los Ingrávidos Colectivo / East European Premiere

The use traditional multiple exposure techniques combine with the search for formal similarities to create a lyrical work in which the outlines of rivers and plants merge together and vibrant colors alternate in a constant rhythm of overlapping and multiplication.

The Mexican group Colectivo Los Ingrávidos (2011) is a collective of independent artists experimenting with documentary approaches and found footage. Their goal is to disrupt the commercialization of audiovisual creation and the monotony of contemporary television and film production. In 2014, they published their **Manifiesto por Los Ingrávidos**.

Or/Or, Hawick, may 18, France, 2018, Jacques Perconte / World Premiere

In the middle of the Teviot River in Scotland, the filmmaker saw a color in the sky like in the paintings of Gustav Klimt. He translates his amazement at this moment into fluid patterns of a digitally decomposed scene, all the way to its radical ending when the variously colored grids flowing on the screen like a calm horizon again dissolve into Klimt's golden color.

Jacques Perconte (1974) is a leading figure in the French experimental scene and a pioneer of internet art. He works with decomposition of digital images using compression algorithms and codecs; his work blurs the boundary between film and fine art. The Ji.hlava IDFF premiered his films *Patrias* (2017) and *Twenty-Nine Minutes at Sea* (2017).

Liquid Landscape, Netherlands, 2018, Nan Wang / Central Europe Premiere

After spending two years studying and collecting images created using various wet development processes for 16mm film, Wang explores the visual forms of material fluidity in order to celebrate invisible micro- and macrostructures whose chimeras are laid bare in moving patterns.

Dutch experimental filmmaker Nan Wang (1968) focuses on the fascinating microcosm of beetles, cells, and dust as juxtaposed with conceited human largeness. Working with a macro lens, she pulls back the miniature curtain on the invisible world all around us and explores its relationship to man, nature, and art. Wang today lectures at the Academy of Fine Arts in China.

Inside, Sweden, 2018, Kjellmark Tove / East European Premiere

Fragments of a body chiseled from darkness carve out a study of a nude female figure, sensual at specific moments, and in places disappearing into digital darkness. A lyrical treatise on intimacy and secrecy and an implicit polemic with a voyeuristic gaze create a longing for constrained completeness.

Swedish visual artist Tove Kjellmark (1977) experiments with film and various forms of gallery installations. In her conceptual works, she uses traditional media as well as new technologies, exploring their influence on the viewer's perception. Often working in cooperation with scientists and neurologists, Kjellmark explores mechanisms of human thinking and existential questions of being with a focus on the human body and its relationship to the development of robots.

Wax and Feathers, United Kingdom, Cyprus, 2018, Mario Lizides / World Premiere

A sensitive, impressive collage of intimate reflections, detailed observations, fragments of memories, and visual and musical allusions conducts an imaginary dialogue about how memory works and identity construction with a father who died a year earlier.

Mario Lizides (1981) pursues photography, literature, and film-making. He has studied at the College of Art in Edinburgh and graduated with his film *Wax and Feathers* this year.

The Will, South Korea, 2018, Kim Sungeun / World Premiere

A meditative evocation of the South Korean "Candlelight Revolution" in the winter of 2016/17. The hybrid mosaic, in which archival and contemporary footage is altered by visual manipulation and performative moments, shows artifacts, situations, and gestures reflecting the desire for political change.

Sungeun Kim (1984) was born in South Korea and now lives and works in Berlin. She experiments with film, but also often works with theater directors, musicians, and actors on audio-visual performances. Her primary theme is human rights, and she is involved in political activism.

Soar, France, 2018, Patrick Bokanowski / Central European Premiere

A digital miniature in which the form into which the image is deconstructed emphasizes the things we leave in our wake – trajectories of movement, actions, decisions, gestures. This guide of the traces we leave behind dissolves into a depiction of the things that remain; the simple visual approach raises the imperative of understanding the consequences of the movements of mind, body, and things.

Patrick Bokanowski (1943) tears down our assumptions regarding the essence of the cinematic medium. His visual experimentation with contrasts, compositions, rhythm, and perspective inexorably shatters documentary's lens of supposed objectivity and attacks the reliability of the viewer's senses. His experiments take on the form of a sensory amusement park that grinds down the bizarreness of everyday reality and offers the viewer an uplifting, intimate experience.

FASCINATIONS: EXPRMNTL.CZ

Exprmntl.cz is a competition survey of the latest Czech experimental films that touch upon reality and never cease in their search for new ways of expressing reality through classical and digital film.

Anomaly, Czech Republic, 2018, Eva Lammelová / World Premiere

A metacommentary movie about a movie, in which the director and the cameraman are filming a report about the extinction of butterflies and ecosystem collapse, while in the editing room they polemise about ways to communicate clearly and comment on their dramaturgical decisions, as well as express frustration with the difficulty of reaching a television audience with more complex communication.

Director, screenwriter, and producer Eva Lammelová (1986) studied sociology and andragogy at Palacký University in Olomouc, as well as film and theater science. She filmed an episode of the series *Nedej se!* for Czech Television entitled **Free Food For All** (Ji.hlava IDFF 2015) and the documentary **AsexualLOVE** (2018).

Buffer Zone Blues, Czech Republic, 2018, Franz Milec / European Premiere

The almost hallucinogenic whirlwind of virtual views of potential targets of a nuclear attack in a “buffer zone” shows the viewer an unpleasant proximity of total destruction, which threatened Czechoslovakia in the 1950’s. The visuality of the film, reminiscent of direction finding, was created using the data from Google Maps.

Slovak multimedia artist Franz Milec (1993) focuses on generative art, using data and Python programming. He exhibits his work, inspired by the combination of technologies and the man, both in the Czech Republic and abroad.

The Moor Demon, Czech Republic, 2018, Magdaléna Kašparová / World Premiere

An engraving by Josef Váchal and a text by writer Karel Klostermann have inspired the author to lament the endangered integrity of the Bohemian Forest, suffering from civilization more than ever before. The visual evocation of an old film suggests the timeless nature of environmental problems that have plagued the wild and lovely Bohemian Forest for a long time.

Magdalene Kašparová (1993) is a student of the New Media Studio, Academy of Arts, Architecture and Design in Prague, where she works mainly with graphic design and animation. She is interested in the relationship between digital and analogue chromacity.

Extraction, Slovakia, 2018, Kateřina Hroníková / World Premiere

A metaphorical reflection on social exclusion using the participation method reveals the relationship between young Ukrainian Elizaveta and her mother, a dentist. A gritty analogy of an extracted tooth, social essentials, and spiritual purity play out on the screen as a conflict of alienating details and an intimate tableau of family life.

Kateřina Hroníková (1998) is a student at the studio of documentary film of the Academy of Performing Arts in Bratislava. In her film essays she reflects on the themes of loneliness, emptiness, and social exclusion.

Insection, Czech Republic, 2018, Michal Kindernay / World Premiere

The slow movement of various species of insect in an abstract, brightly lit setting creates suggestive allusions to uncontrollable chaos, apathy, and the decay of social structures. The minimalist visual imagery is accompanied by ambient music that works with realistic sound and static.

The work of visual artist Michal Kindernay (1978) explores art, technology, and science through interactive video, installations, performances, and experimental film. Kindernay is a lecturer at FAMU's Centre of Audiovisual Studies.

How to Stop Watching a Video that Never Ends, Czech Republic, 2018, Jan Martinec / World Premiere

A film essay based on the conflict between decorative shots from a bird's eye perspective and three mechanical, linearly-connected monologues dissects the subconsciousness of an individual saturated with a multitude of differing choices, opinions, and possibilities in the numbers-driven age of digital media.

Jan Martinec (1984) is a graduate of the Prague Academy of Arts, Architecture and Design. An examination of his career reveals an interest in the relationship between the mechanical present-day and meager history, as well as the desire to explore the fragile spaces between documentary, experimental film, and narrative.

Puddles, I don't know, Czech Republic, 2018, Anna Petruželová / World Premiere

Dry ground, gravel, cracks in the asphalt, a look into a microscope, and a weather map as parts of an associative string based on the theme of waiting for the rain. The visual poem shows the soil in close-ups, adding new visual and semantic layers.

Anna Petruželová (1998), student at the Documentary Film Department, Film and TV School of the Academy of Performing Arts (FAMU) in Prague, discovers an abstract dimension of material reality in moving images of shapes, areas and surfaces.

Not Shown, Czech Republic, 2018, Markéta Petříčková / World Premiere

Blinking icons, pop-up windows, a blaring alarm clock, and the blipping of unread messages are normal parts of our everyday lives. The creator turns her back on the endless stream of information and attempts to escape from the world of modern communication technologies for at least five minutes to devote some attention to herself.

Markéta Petříčková (1996) studies at the Faculty of Art and Design and the University of Jan Evangelista Purkyně in Ústí nad Labem. Her creative activities are also closely tied with Ústí - from photography to theater to performance.

The Weather of Time, Czech Republic 2018, Adéla Součková / World Premiere

A metaphorical weather forecast portrays human emotions and sentiments in confrontation with contemporary social debates. The lightly satirical tone of the tv moderator's presentation accompanies a video collage featuring a central motif of the Earth in which Africa is shrouded by clouds of existential questions and a spiritual crisis front threatens Europe.

Artist Adéla Součková's work is characterized by the processes of drawing, work with video, and performance, with whose help she creates critical attitudes towards power structures. She studied art in the Czech Republic and in Germany, where she also exhibits.

Below the Black Sun, Czech Republic, 2018, Kilián Kuděla / World Premiere

Short postdigital meteorological film poem about black sun and its light, mostly composed of manipulated found footage materials combined with original music. The main storyline is derived from the remixed section of the 1967 film *Above the Horizon* by American meteorological company.

Kilián Kuděla (1991) is studying at the Center for Audiovisual Studies at Prague's FAMU, where he has been interested in the feature film and its use as an art installation during exhibitions in the gallery space.

Prologue of Signum Supra, Czech Republic, 2018, Kryštof Brůha / World Premiere

Signum Supra presents art as a shamanic ritual, as an aestheticized tool materializing principles that cannot be grasped by consciousness. Gripping structures that resemble rocks and landscape contours float in indeterminate space, serving as a springboard for contemplating the patterns of perception beyond the visible and the tangible.

Kryštof Brůha (1990), a student at the New Media Studio, Academy of Fine Arts in Prague, explores the metaphysical plane of natural structures and phenomena, which he turns into aesthetic objects.

Dog days, Czech Republic, 2018, Martina Holá / World Premiere

imperfect media image can make you give in to emotional illusions. The combination of animation and stable shots of the forest ground is accompanied by the author's comment on the absurdity of the situation presented.

In the film, visual artist Martina Holá (1987) examines various concepts of motion and time. In the past editions of the Ji.hlava International Documentary Film Festival, she presented her films *I Base My Existence on the Fact I Know You* (2012) and *La Photo du colonel* (2015).

Mass Ball, Czech Republic, 2018, Anežka Horová / World Premiere

In a world where wildlife loses its place, there is a need to replace it. The allusion to a trailer advertising the soft green moss ball breaks down the distance between the sterile human habitat and the sea plant popularized as an organic element of any home.

As part of her studies at the Centre for Audio-visual Studies at the Film and TV School of the Academy of Performing Arts in Prague, Agnes Horová (1996) focuses on experimental videos, photos, and music. She creates spots for fashion brands and music video clips.

Sequence, Czech Republic, 2018, Jakub Korselt / World Premiere

A melancholic metaphor depicts transportation links and the logistical construction of a futuristic view of a dark, sterile environment. Fluorescent machines and vehicles that serve man live their own lives until their last moment, when they fall into pieces of the material from which they were constructed.

Jakub Korselt (1988) is a graduate of the digital media studio at the Faculty of Art and Design at the University of Jan Evangelista Purkyně. He experiments with video and graphics and has presented four films at the Ji.hlava IDFF: *Hoax* (2016), *Save As...* (2015), *Pioneer* (2014), and *Atlas* (2013).

Solar Projection, Czech Republic, 2018, Jakub Rajnoch / World Premiere

Technology as a silent witness to the permanent movement of celestial bodies... The light installation visualizes the arrival and departure of daylight as contemplation and a dramatic process. By condensing one day into a few minutes, it thematizes the passage of time and the cyclicity of natural processes.

Jakub Rajnoch (1978), a graduate of Computer Science at the Faculty of Mathematics and Physics at Charles University and student at the Studio of Intermedia Production at the Academy of Fine Arts in Prague, focuses on various forms of combining art and exact sciences.

Apart, Czech Republic, 2018, Diana Cam Van Nguyen / World Premiere

In her short, emotional film about life after the loss of a loved one, the author enthrallingly deals with a difficult topic, using techniques of both feature and animated film. Real experiences of the narrators, accompanied by an animated reconstruction of the painful situation, create a mournful insight into the thoughts of three young people untimely exposed to death.

Czech-Vietnamese illustrator and FAMU student Diana Cam Van Nguyen (1993) uses various techniques of animation to describe personal issues. She has already captured sensitivity and an individual perspective in her successful debut *Malá* (The Little One, 2017).

A State of Mind: Free Fall, Czech Republic, 2018, Andrea Sobotková / World Premiere

Stairs leading from nowhere to nowhere, narrow shafts, bridges, ladders from which we fall in our dreams. A string of raster photographs depicting different places imitates a course of dreaming, making the subconscious look real. Frightfully unfamiliar images from the archives of collective memory sneak into the most inward corners of our existence.

Student of the media work studio at Prague's AVU (Academy of Fine Arts), Andrea Sobotková (1994), who took inspiration during scholarships in Bulgaria and Vienna as well, explores the borders between subconsciousness and reality in her work.

This Kind of Spring Has Never Benn Yet, Czech Republic, 2018, Tereza Kozáková / World Premiere

This personal essay relates the perception of space to the mental universe of screenwriter and director Pavel Juráček who found his "truly ideal place" in the town of Příbram. The sensitive combination of journal entries, intimate notes, and film fragments tries to break down conventional storytelling techniques to build an original world of timeless thinking.

Tereza Kozáková (1992) has studied film science at Charles University in Prague and editing at the Film and TV School of the Academy of Performing Arts in Prague. In her work, she prefers working with film material.

The Conglomerate Eternity, Czech Republic, 2018, Petr Pololáník / World Premiere

An archaeologically significant site diffuses its memory through levels of the myths, rituals, and folk tales in an essayist discourse on the forms of historical continuity. Absence of contact sound and minimalist music emphasizing the visual motifs of both alive and inanimate tracks in the landscape.

Petr Pololáník (1992) is a student of the Center for Audiovisual Studies at FAMU. In his work he explores genre conventions and non-narrative ways of a filmmaking.

The Scientific-Technical Revolution and the Future of Socialism in Educational Films of the Sixties

The screening is a precursor to the exhibition *The Self-Awareness of Science: The Scientific-Technical Revolution and the Limits of Emancipation*, which will open in December 2018 at Prague's Display and FUTURA galleries. The exhibition will look at the activities in the 1960s of an interdisciplinary research team led by philosopher Radovan Richta that was expected to present a vision for "the new Czechoslovak model of socialism." The advent of cybernetics and automatization was expected to help create a more humane socialist society in which people would be liberated from manual labor and from preexisting ideological authorities and predefined roles.

Machines and People, Czechoslovakia 1960, 14 minutes

SHORT JOY

Short Joy is a selection of documentary shorts, with the price for the Best Short Documentary Film.

The Wonderful Years, Ukraine, 2018, Svitlana Shymko, Galina Yarmanova / International Premiere

During the Soviet era, Ukraine was a difficult place for members of the LGBT community, and even today the country remains less than welcoming to sexual minorities. Working with archival interviews of women from the past thirteen years, the film brings together two eras and thus contributes to a discussion of today's situation.

Independent Ukrainian filmmaker Svitlana Shymko (1986) focuses on social and political issues. After studying documentary film through the DOC NOMADS programme, she gained attention thanks to her debut *The Doctor Leaves Last* (2014). Her latest documentary film *The Wonderful Years* has been a collaboration with Guliana Yarmanova (1985), a gender theoretician.

I Was Here, Syria, 2017, Zaina Erhaim / European Premiere

Director Zaina Erhaim has decided to explore her Syrian hometown of Idlib, which is controlled by anti-regime forces. Original footage captures familiar neighborhoods in ruins, where Erhaim leaves what is perhaps the last human footprint. This secretly-filmed documentary presents a visual experience of the loss of home and of meeting loved ones in a new reality.

Journalist Zaina Erhaim (1985) works for the Institute for War and Peace Reporting and also teaches Syrians to be citizen reporters. She is a recipient of the Peter Mackler Award for Courageous and Ethical Journalism.

Time and Love and I, USA, 2017, J. Ashlee Brady / World Premiere

They are happy together, but she gets a job offer in another country and he doesn't want to go. He tries to sway her decision in his favor by offering to marry her... In its format, the film perhaps most closely resembles a music video, but besides music it also uses poetry and dance to tell its story. Shot on an iPhone 7 Plus.

New York filmmaker J. Ashlee Brady (1993) got into film through acting and modeling. She began to take an interest in working behind the camera while at university, and has already directed several films.

The Cake, Poland, 2017, Małgorzata Goździk / Czech Premiere

An observational look at the interaction between two elderly women: 100-year-old Ema and her six years younger sister Zosie. The camera sensitively documents how these two once famous hostesses try to bake a cake at their advanced age. In so doing, it offers a perceptive portrait of their personalities and their relationships.

Małgorzata Goździk (1990) is a graduate of the Academy of Fine Arts in Cracow whose work focuses on human interactions and dance. She began working with film thanks to an interest in psychology and motion.

Hypothesis, France, 2018, Bruno Saboia / World Premiere

The film's creator, in the role of an earthling walking the streets of Paris, asks the eternal question: Are we alone in the universe? While attempting to find the truth and therefore quiet the constant musings, the filmmaker holds interviews with astrophysicist Nicolas Prantzos, science historian Florence Raulin Cerceau, and sociologist Pierre Lagrange.

Bruno Saboia (1978) is of French-Brazilian origin; he currently lives in Rio de Janeiro. As a screenwriter, he worked on the films *Ódio* (2007) and *Walter do 402* (2016) *The Hypothesis* is his directorial debut.

Horse Riders, Poland, 2018, Anna Gawlita / International Premiere

A pagan custom takes place alongside the traditional Easter Sunday celebrations in the Polish village of Sternalice. Rough-looking men set aside their work tools, saddle wild horses, and set off on a pilgrimage, filled with humility before God. The documentary's visual and aural cacophony captures the ancient tradition, creating a stunning visual myth.

Anna Gawlita (1977) is a Polish producer and director. Her focus is the creation of original documentary films. For her production work, she received an award at the Era New Horizons festival in 2008.

Landline, United Kingdom, 2017, Matt Houghton / East European Premiere

There's a helpline just for gay farmers. Through authentic recordings and reconstructed situations, the film offers a glimpse into the issue of British gay men from rural areas. For farmers it's difficult enough to admit their orientation to themselves, let alone to their not-so-gay-friendly surroundings.

Matt Houghton is a British short filmmaker and winner of numerous awards. His film *Dear Araucaria* (2015) was well-received and won the audience award at the Sheffield Doc/Fest.

Lotus, Iran, 2018, Mohammadreza Vatandoust / European Premiere

After a dam flooded a village in northern Iran, one island remained. There's a grave on it. On a hill above the new lake, an old woman looks out at it. An intimate look at the daily routine of an Iranian woman who has survived modestly for twelve years alone in a house at the base of the mountain. She waits for permission to visit the island.

Iranian filmmaker Mohammadreza Vatandoust (1978) has received more than 60 film awards. His first documentary film *Red Mountain* (2003) won the International Short Film Festival in Tehran.

Mum, I'm Sorry, Italy, 2017, Martina Melilli / International Premiere

The only things they left behind were their personal belongings. They speak volumes about what kind of people they were. What they liked. Who was close to them. What hobbies they had. A film without words. Footage of objects belonging to people who drowned in the Mediterranean Sea off the coast of the island of Lampedusa in 2013 and 2015 - people whose lives were extinguished for good.

Martina Melilli (1987) of Italy is a visual artist, filmmaker, translator, and curator. In recent years, her focus has been primarily on the theme of migration. Her films include *My Home, In Libya* (2018).

Beyond the World, United Kingdom, 2018, Yanlin Li / World Premiere

At the funeral of her grandmother, Yanlin, a young Chinese girl, learns that the deceased was a medium – and was possessed by a spirit named Gong. The film is Yanlin's personal confessional – she never believed in the existence of miracles, but is now becoming interested in the world of spiritualism and finding out who Gong was in order to understand her grandmother better.

Yanlin Li (1994), a documentary filmmaker originally from China, is currently studying film directing at the Edinburgh College of Art. She addresses the themes of religion and faith in her work. She is now working on her first feature-length film.

Optimism, USA, Canada, 2018, Deborah Stratman / East European Premiere

Dawson City in Canada's Yukon Territory abounds in goldmines and lack of sunshine. This portrait of the town is an audiovisual collage on the search for the sun and gold, history, and the everyday realities of its inhabitants. The atmosphere of cold, snowy Canada infuses the film with a dark mood reminiscent of Twin Peaks.

Deborah Stratman (1967) is a film director and artist working in Chicago. She focuses on power relations in society and environmentalism. *Optimism* premiered at the Berlinale in 2018.

Pampa del Istmo, Argentina, Mexico, 2018, Camila Ausente / World Premiere

"(Where) do the places we remember exist?" asks Camila Ausente in the opening of her ten-minute documentary search for an answer to this question. The film combines repeating images from Mexico with oral memories of her childhood in Argentina.

Barcelona-based filmmaker Camila Ausente (1985) was born in Argentina and grew up in Mexico. Her works reflect an interest in cinematic form and the experimental use of visual tools.

Notes on the Shore, Cuba, 2018, Luis Alejandro Yero / European Premiere

This film about the life of Cubans without a roof over their heads shows how they go about their everyday activities: preparing food, discussing politics, singing songs, reading old texts by Fidel Castro, and sleeping off a hangover. Fourteen minutes of detailed observation of people overlooked by others.

Cuban filmmaker Luis Alejandro Yero (1989) studied documentary directing at EICTV and journalism at the University of Havana. His short films have been shown at festivals in Mexico, Spain, Brazil, and Cuba.

First Feature, Saudi Arabia, 2018, Bentley Brown / European Premiere

Saudi Arabian cinema only recently emerged from thirty-five years of being an underground phenomenon. Before it was legalized, Bentley Brown used his childhood home movie camera to record filmmakers working in the town of Jeddah. The film's melancholy mood is underscored by the voiceover of the women who form most of the film crew.

Bentley Brown's (1987) films have been shown at festivals such as the Berlinale or Rotterdam. He taught film and interactive media at Saudi Arabia's first university-level programme for women.

I Have Sinned a Rapturous Sin, Iran, United Kingdom, 2018, Maryam Tafakory / Czech Premiere

An essay filmed against the backdrop of lyrical images of feather plucking or drawing with chalk presents the clerical orders of Islamic women and how they rein in their impure desires. As a subversive element of Islamic fundamentalism, the director recites a poem by Iranian feminist writer Feroz Farrokhzad.

Iranian director Maryam Tafakory (1987) works in London and addresses topics relating to female identity in a religious and political context. She experiments with the possibilities of visual narration and oscillations between reality and fiction.

The Holiday Inn-Side, Australia, 2018, Charby Ibrahim / European Premiere

Using simple animation with outline figures and objects against a dark background that evokes nightmares, an anonymous 16-year-old youth, a repeat offender at a correctional facility for juveniles, recounts his criminal past caused by traumatic experiences with domestic abuse within his family.

Charby Ibrahim (1983) studied Film and Television at the VCA at the University of Melbourne. He completed an internship in Singapore, and now runs Marhaba Films Pty Ltd, a documentary film production company in Australia.

Into Thin Air, Argentina, 2018, Cristina Motta / World Premiere

What happens to women who mysteriously disappear? Are they ever seen again? Do state authorities investigate as they should, or are the only ones truly searching for the women the ones they left behind? A compilation film that reveals several periods in history during which scores of women disappeared without a trace under various circumstances.

Columbian filmmaker Cristina Motta (1962) originally studied law, and now works in Argentina. She began filming in 2012 and has participated in numerous festivals. She is one of the founders of Gallito Films.

Research / Souvenir (Dialogues), South Africa, Zimbabwe, 2018, Roger Horn / Central European Premiere

This documentary combines interviews with participants in ethnographic research led by the filmmaker personally with footage of his own personal reflections and insights. The recordings, gathered during the three years prior to the end of the authoritarian regime of Zimbabwean president Mugabe, is accompanied by 8mm footage of Rhodesia.

Filmmaker, scientist, and educator Roger Horn (1977) teaches visual anthropology at the University of Cape Town. Within this discipline, he studies the position of women who emigrated to South Africa from neighboring Zimbabwe.

The Rembered Film, Belgium, 2018, Isabelle Tollenaere / Central European Premiere

Reality disappears before our eyes – all that remains is what’s preserved in our memories, the retelling of which allows us to bring it back to life. Camera in hand, the experimental filmmaker explores this abstract process in a stylized documentary with young boys in military uniforms and stories of war.

Isabelle Tollenaere (1984) studied documentary filmmaking in Brussels. She currently lives and works in Antwerp. Her films, in which reality confronts memory, deliberately blur the boundary between documentary and fiction.

From Heights, France, 2018, Pierre Bisson / World Premiere

A young filmmaker sets off for the unknown territory of an African enclave to gather true stories of its inhabitants. Motionless scenery carries human imagination to heights where unforgettable moments of human life unfold. The meditative character of the film’s imagery captures the unique atmosphere of Lesotho.

Pierre Bisson (1996) was born in Toulouse, France. He has been interested in film since secondary school, and enrolled in the Geneva University of Art and Design. His film **From Heights** is the result of a student trip to Africa.

For a Better Life, USA, 2018, Yasmin Mistry / World Premiere

A woman sells her five-year-old son to a French tourist for 100 dollars, but the dream of a better life turns into years of physical and sexual abuse. This animated film looks at young Fekri’s journey during the most vulnerable years of his life. Can he recover enough to leave his family?

Yasmin Mistry (1978) is an Emmy-nominated filmmaker and animator. Previous works include the documentary shorts **Feeling Wanted** (2015) and **My Identity** (2016), which have earned her more than 20 awards.

In the Frame, Moldavia, Romania, Germany, France, 2018, Artiom Zavadovsky, Ion Gnatiuc / Central Europe

During the day, Oxana paints frames as a man; at night, she puts on her female skin. Oxana is a transsexual living in Moldova, where even expressions of tolerance towards sexual minorities can be dangerous. This short film is an intimate look at gender and at the social isolation of people denied to right to their own identity.

Moldavian filmmakers Ion Gnatiuc (1990) and Artiom Zavadovsky (1987) presented their debut film at this year’s showcase East’s OPPOSE OTHERING! Section focused on films exploring queer issues, and also at the 2018 Cannes Film Festival.

Becoming, Netherlands, 2018, Jan van IJken / World Premiere

This minimalist six-minute film looks at the creation of animal life through time-lapse footage of an embryo’s development – a process universal to all animals, including people. The film follows, in microscopic detail, the development of an alpine newt in its translucent egg all the way from first cell division to moment of hatching.

Dutch documentary filmmaker and photographer Jan van IJken (1965) focuses on nature and the world of animals, as for instance in his early film **Facing Animals**(2012) or in his look at the motion of a flock of birds, **The Art of Flying** (2015), which was shown in Jihlava as well.

A TESTIMONY ON POLITICS

A Testimony on Politics creates space in which voices and visions overlap with images and rhythms, the urgency of the content with formal intransigence. A competition section screening this year's most important political documentaries.

Alt-Right: Age of Rage, USA, 2018, Adam Bhala Lough / East European Premiere

In the first year of Donald J. Trump's presidency, Daryle Lamont Jenkins, an Antifa activist, combats the rise of the alt-right movement, while Richard Spencer, an alt-right leader, fights to gain ground, culminating in a tragic showdown in Charlottesville.

Adam Bhala Lough (1979) is an American film director, screenwriter, and documentary filmmaker. Specializing in independent films, several of Lough's films have been selected as part of the Sundance Film Festival.

The Silence of Others, USA, Spain, 2018, Almudena Carracedo, Robert Bahar / Czech Premiere

A chronicle of institutional displacement of the mass genocide by the Francoist clergo-fascist regime in Spain. An amnesty along with the so-called "Pact of Forgetting" (1977) have erased political crimes and made over one thousand victims of terror invisible. Historic images and dozens of survivor testimonies present a survey of the struggle against collective amnesia.

Almudena Carracedo (1972) is a Spanish director and author of the award-winning film *Made in L.A.* (2007). Together with the American filmmaker and producer Robert Bahar (1975), she spent six years working on *The Silence of Others in the U.S.*

Still Recording, Syria, France, Lebanon, Qatar, Germany, 2018, Ghiath Ayoub, Saeed Al Batal / Czech Premiere

A unique documentary study takes us into Syria where, for a period of over four years, we observe the lasting friendship of art students Saeed and Milada. They moved to the rebel town of Douma and record everything they see around them. We experience not only their struggle with hunger, but also the desire for art and so much wanted freedom.

Ghiath Ayoub (1989) studied fine arts at the University of Damascus and worked on a joint project with Saeed Al Batal (1988), who was originally a journalist, photographer, and radio announcer.

Path of Blood, United Kingdom, 2018, Jonathan Hacker / East European Premiere

The documentary captures terrorism like never before. Using rare footage from people who belong to Al-Qaeda and forces trying to fight terrorism, it shows an incredibly cruel and raw testimony on the network of one of the largest terrorist organizations in the world.

Jonathan Hacker (1967) is known for his tough, uncompromising style of storytelling which has already drawn attention in his film *Britain's First Suicide Bombers* (2006) dealing with the psychology of suicide bombers.

Weapon of Choice, Austria, 2017, Fritz Ofner / East European Premiere

The Glock handgun is popular among black rappers, Austrian soldiers, and Middle Eastern tyrants. But the person who loves it most is its inventor, Gaston Glock. In this short reportage on the controversial arms industry, Austrian director Fritz Ofner's clear objective is to demystify the story of a weapon, supposedly invented in a garage, that never fails.

Fritz Ofner (1977) studied journalism and cultural anthropology in Vienna, where he currently works. In 2011, the Ji.hlava IDFF showed his film *Evolution of Violence* (2011).

The Waldheim waltz, Austria, 2018, Ruth Beckerman / Czech Republic

A cinematic memoir of a time when the Austrian nation underwent a deep crisis of identity. The 1986 presidential elections were marked by the revelation that one of the candidates, former UN general secretary Kurt Waldheim, had lied about his activities during the Second World War. A cinematic exploration of the relationship between memory and the past as a sign of the times.

Ruth Beckermann (1952) studied journalism and art history in Vienna, Tel Aviv, and New York. The Ji.hlava IDFF has previously shown her films *Homemad(e)* (2011) and *The Dreamed Ones* (2016).

A TESTIMONY ON KNOWLEDGE

A Testimony on Knowledge is a competition section offering a new definition of scientific documentary. The boundaries of human knowledge, the boundaries of the portrayable – and the possibilities of crossing them.

Badiou, USA, France, 2018, Gorav Kalyan, Rohan Kalyan / World Premiere

Alain Badiou, born in 1937 in Morocco, demonstrated his exceptional skills in many fields of science, but became famous as a philosopher. The directorial duo the Kaylan brothers made their first feature film about Badiou, in which the philosopher himself talks about his work and personal life and presents his thoughts.

Gorav Kalyan (1980) studied philosophy and later film directing. He makes documentaries, music videos, and shorter format films. Rohan Kalyan (1982) is a cultural theorist; he works with his brother as a filmmaker.

Bazin's film, Canada, 2017, Pierre Hébert / Czech Premiere

Film theorist André Bazin yearned to shoot a film about the churches of the French province of Saintonge. Several decades later, Pierre Hébert presents a reconstruction of Bazin's dream in an animated documentary film that is also a philosophical meditation on the relationship between architecture and cinema.

Pierre Hébert (1944) is a Canadian filmmaker and visual artist who frequently collaborates with choreographers and musicians to create live visual performances. He also writes about film and art in books and magazines.

Near and Elsewhere, Austria, Germany, 2018, Eduard Zorzenoni, Sue-Alice Okukubo / World Premiere

In fictional sequences inserted into this documentary about economic, social and political perspectives on possible upcoming developments, the filmmakers portray a utopian future as a foreign territory. Six public figures from various cultural and social circles reflect on the future as a matter of time, people and the world.

Eduard Zorzenoni (1958) and Sue-Alice Okukubo (1970) run the production company mediart01 films. Okukubo has a musical background and composes. Zorzenoni studied psychology and philosophy and focuses primarily on painting.

The Thruth about Killer Robots, USA, 2018, Maxim Pozdorovkin / East European Premiere

A look at the integration of machines into daily life. On the one hand, robots are very useful; on the other, they replace people's jobs and can even threaten their lives. The film is a montage of interviews with workers and various specialists, and shows footage from places where robots are used on a regular basis.

Maxim Pozdorovkin (1981) was born in Moscow and today lives in New York. His documentary **Pussy Riot: A Punk Prayer** (2013), shot in collaboration with Mike Lerner, won a special award at the 2013 Sundance Film Festival.

In the Realm of Perfection, France, 2018, Julien Faraut / Czech Premiere

An essay study on the possibilities of combining sports and film. Using traditional French film theory and philosophy, the director analyzes the sports performances of American tennis legend John McEnroe captured on 16mm film. The film offers a contemplation on the relationship between duration (*durée*), the passage of time, and motion.

French filmmaker Julien Faraut (1978) worked as an administrator at the French Institute of Sport's film archive. He combines sports, art, and cinematography in his film work.

Almost Nothing, Italy, France, Belgium, 2018, Anna de Manincor, ZimmerFrei / East European Premiere

The film **Almost Nothing** presents a behind-the-scenes look at CERN, the Center for Nuclear Research. Through interviews with theoretical physicists, technicians and other employees, the everyday operations of the organization and its cafeteria are revealed while discussing the most important questions about the universe that science is currently engaged in.

The ZimmerFrei art group was founded in 2000 in Bologna and consists of members Massimo Carozzi, Anna de Manincor and Anna Rispoli. In its work, the group uses video art, documentary film, photography, and performance.

Song of a Seer, Canada, France, Haiti, 2018, Aïda Maigre-Touchet / East European Premiere

Dominique Batrville, a Haitian poet, journalist and actor, sits in his modest abode and reads. After a minute, he lies and continues in reading. This slowly narrated but impressive documentary presented his person to us by static, often detailed shots, combined with his own monologues and quotes from others.

Aïda Maigre-Touchet (1977) studied film production in France and Canada. She was awarded for her first short film, **Kiyoukta** (2008), and now she presenting her feature debut.

Every Tear, Belgium, 2017, Sarah Vanagt / East European Premiere

Armed with an ancient microscope invented in the 17th century by textile merchant Antonie van Leeuwenhoek, the filmmaker travels through her native Brussels exploring everything she can get her

hands on. The long series of subjective macro-details of strange shapes is accompanied by citations from van Leeuwenhoek's letters.

Sarah Vanagt (1976) creates documentaries, video installations, and photographs in which she combines an interest in history with film. Her previous film, *In Waking Hours* (2015), was premiered at the Rotterdam International Film Festival.

A TESTIMONY ON NATURE

A Testimony on Nature is a competition section featuring this year's documentaries that hold conversations on the creation and destruction, on threats and challenges, about man as part of and as a mortal enemy of nature, all through the refined medium of film.

Wild Relatives, Lebanon, Norway, Germany, 2018, Jumana Manna / Central European Premiere

This observational film essay on our relations with the natural wealth is based on a real event and seed banks storing quantities of seeds of various plants in case of a global catastrophe. The film documents three places with different traditions related to the land – Aleppo, Lebanon, and Svalbard. The Palestinian multimedia artist Jumana Manna (1987) is the author of *A Magical Substance Flows into Me* (2015), a documentary film about musical tradition in the Palestinian-Israeli region.

To the Unknown, Finland, 2017, Liinu Grönlund / Czech Premiere

The flora and fauna of Madagascar fascinate scientists from all over the world. Some spend their entire lives exploring the island. This visually captivating documentary follows several researchers during their work in the inhospitable conditions of the rainforest. A film reflection on the enthusiasm and patience of individuals hungry for the discovery of the unknown. The work of Finnish filmmaker Liina Grönlund (1984) focuses on natural sciences and the environment. *To The Unknown* (2018) is also her thesis work in the department of documentary film.

The Climate experiment, Sweden, China, France, USA, Norway, Morocco, 2018, Lars Bergström, Mats Bigert / World Premiere

In 2017, climate change was the theme of all exhibitions by two Swedish artists. The film, which maps their annual tour around the world, combines educational moments with the observation of the common life of both artists. Shots of their installations and objects act as alienating effect that enhances the relevance of the global theme.

Swedish artists Lars Bergström (1962) and Mats Bigert (1965) are graduates of the Royal Academy of Art in Stockholm and have been collaborating since 1986. Together, they have realized countless works of art and nine films.

Acid Forest, Lithuania, 2018, Rugilė Barzdžiukaitė / Central European Premiere

The Curonian Spit is a destination for both tourists and cormorants. The camera follows visitors from a bird's-eye view. Their sensations become part of the place's biodiversity. The ancient birds are – for now – turning into feared bearers of ruin. This observational document looks upon a spectacular part of the continent, the main attraction of which is its dead forest.

Lithuanian director Rugilė Barzdžiukaite (1983) is interested in the space and connections between reality and feelings. She made four short films: *Celebrating the Mask* (2012), *Phelophepa* (2010), *Floating* (2006) and *K City* (2005).

Into the Okavango, Africa, 2018, Neil Gelinas / East European Premiere

This travel documentary chronicles a four-month scientific expedition to study the mysterious Okavango riverscape. This film about a journey that brings together scientists and the local population offers magical shots of unexplored nature as well as its animal inhabitants, and brings an environmental message regarding the situation in the surrounding African countries.

American Neil Gelinas is a producer and director for National Geographic. *Into The Okavango* is his feature-length debut and, like the other films he has produced, focuses on the last wilderness areas of our planet that remain undisturbed by humans.

Empty Cages, Norway, Sweden, 2017, Teresia Fant / East European Premiere

This short film with a clear moral message looks at the illegal activities of the activist group known as Empty Cages, which liberates animals from inhuman living conditions at large factory farms. The filmmaker compares the activists' viewpoint with the opinions of the people around them and encourages us to consider what value society places on the lives of animals.

Finnish director Teresia Fant (1992) is currently studying in Norway and has experience from several Scandinavian film schools. Her documentary debut *Empty Cages* (2017) reflects her own personal interest in animal rights.

Becoming Animal, Switzerland, United Kingdom, 2018, Emma Davie, Peter Mettler / Czech Premiere

This philosophical film-essay explores the relationship between man and nature through long scenes of the mountainous landscape of the American West. A quiet meditation on the imperfect perception of reality, the search for the meaning of life, and finding harmony in the world around us, accompanied by a voiceover of the filmmakers' views and philosophical commentary.

Emma Davie (1965) is a Scottish director and university lecturer in Edinburgh. Swiss-Canadian director and documentarian Peter Mettler (1958) works primarily with experimental narratives in film.

Welcome to Sodom, Austria, 2018, Christian Krönes, Florian Weigensamer / Czech Premiere

They call it Sodom. A hell for people. A paradise for business. The world's biggest dump of electronic waste is teeming with noises of people working. They rummage, collect, recover and burn down. An impressive apocalyptic tableau on meticulous work within a new economic segment. A disconcerting testimony on life conditions.

Florian Weigensamer (1973) is an author of political and social TV films focusing on life in Central and Eastern Europe and Asia.

Christian Krones (1961) is a producer and director involved in CEO Blackbox Film & Media and Partner Media TV.

NON-COMPETITION SECTIONS

SPECIAL EVENT

Exceptional cinema events that guide us through a deep and critical reflection of the meanders of lived life in an unparalleled manner.

Aquarela, United Kingdom, Germany, Denmark, USA, 2018, Viktor Kossakovsky / East European Premiere

Aquarela' takes audiences on a deeply cinematic journey through the transformative beauty and raw power of water. Filmed at a rare 96 frames-per-second, the film is a visceral wake-up call that humans are no match for the sheer force and capricious will of Earth's most precious element.

Victor Kossakovsky (1961) is undoubtedly one of the most outstanding contemporary filmmakers, who not only is able to capture mundane situations with subtle transcendental poetic visual and audio elements but also has an innate talent for composition, internal rhythm, and drama within individual scenes.

aw • rah • nyoosh, USA, Ukraine, Poland, Germany, 2018, Ben Neufeld / East European Premiere

The young filmmaker and his father try to understand the experiences of his grandmother, who survived a concentration camp. Re-enacted scenes from a diary blur the line between witness and conspiracy, and the attempt at a reconstruction of the events opens the question whether, faced with death, anyone can ever remain a hero.

American director Ben Neufeld (1987) works with the clash of documentary film with fiction and its formal conventions. His films often explore the modern history of Jewish culture.

Walked the Way Home, France, Italy, 2018, Eric Baudelaire / International Premiere

In 2015, after the terrorist attacks in the streets of France, military patrols appeared. The filmmaker took advantage of this and began filming his journey to and from work. The result is an impressive assemblage of reactions to passing soldiers and people walking around them. The experience is enhanced by a soundtrack of typical military sounds.

Eric Baudelaire (1973) was born in Salt Lake City. He currently lives in Paris where, in addition to film, he devotes his time to photography and the visual arts. You may have seen one of his other films, **Also Known as Jihadi** (2017), at the Ji.hlava IDFF.

Combat Obscura, USA, Afghanistan, 2018, Miles Lagoze / East European Premiere

The film is a series of images of everyday life of US soldiers at an Afghanistan military base, interviews and shaky shots from a hand-held field camera. Alongside matter-of-fact depictions of devastating consequences of war, the filmmaker also reveals behind-the-scenes army life bursting with cynicism, chauvinist humor, but with fear and anxiety, too.

Miles Lagoze (1989) has worked as a war cameraman reporter for the US Army in Afghanistan. He currently studies film direction at Columbia University in New York City. **Combat Obscura** (2018) is his film debut.

Gulyabani, Netherlands, Turkey, 2018, Gürcan Keltek / East European Premiere

Clairvoyant Fethiye Sessiz remembers life in a violent Turkish society and reflects on the political developments of the last century in the Middle East, in contrast with his personal experiences. An abstract visual collage and highly stylized images complement the philosophical and mystical testimonies of the main protagonist.

Gürcan Kelttek (1973) is a Turkish director of documentaries, commercials and music videos. Viewers could see his short films **Meteors** (2017), **Overtime** (2012 Ji.hlava IDFF 2016), and **Colony** (2015 Ji.hlava IDFF 2016).

A Letter to a Friend in Gaza, Israel, 2018, Amos Gitai / Czech Premiere

A film about the Israeli-Palestinian conflict whose author shows uncompromising disapproval of the Gaza blockade, trying to stir responsibility in Israelis for their actions. As his basic tool, he uses readings of thematic stories and poems by Albert Camus, Mahmoud Darwish, Yizhar Smilansky and others.

Amos Gitai (1950) made his debut film in 1972. He focuses on Israeli-Arab conflicts and his works have been presented at many festivals. Last year's Ji.hlava IDFF screened his doc **West of the River Jordan**.

One Day in the Haram, Saudi Arabia, United Kingdom, 2018, Abrar Hussain / Czech Premiere

Abrar Hussain spent over a year researching different aspects of the Haram in Makkah. He brings this extraordinary story of the place so revered that non-Muslims are forbidden from even setting foot in it. For the 1st time in history, witness the inner workings of the Haram, as seen through the eyes of the workers, over a full day period.

Abrar Hussain (1978) is a British-Muslim filmmaker, writer, producer and director. He started his career as a Series Producer at Islam Channel and directed and produced the popular returning TV shows **Model Mosque** (2007) and **Faith Off** (2008).

The Image Book, Switzerland, France, 2018, Jean-Luc Godard / Czech Premiere

The sadism of images/signs sneaking into our memory. Illustrated lies and false morality born out of political crimes. JLG's audiovisual diary, a chronicle of thought and deconstruction of images, confronts various expressions of threats to the spirit, culture and civilization. Eisenstein, Hollywood, jihadi YouTubers. The war has started.

Film director and screenwriter Jean-Luc Godard (1930), a legendary French New Wave author who has made 44 movies. Icon of radical approach in filmmaking, permanent political criticism, and an iconoclast of film fetish.

Roi Soleil, Spain, Portugal, 2018, Albert Serra / Czech Premiere

The film is a montage of the filmmaker's installation featuring the actor Lluís Serrat as King Louis XIV posing his death agony for full seven days in front of visitors at the Graça Brandão gallery. The stertorous monarch spends most of his time rolling on the floor in the austere gallery interiors lit by red light.

Albert Serra (1975) is a distinguished representative of so-called slow cinema. Documentary elements are found in his film **The Lord Has Worked Wonders in Me** (*El senyor ha fet en mi meravelles*, 2011, Ji.hlava IDFF 2016).

The Dead Nation, Romania, 2018, Radu Jude

This minimalist documentary consists primarily of photographs of small Romanian towns from the 1930s and '40s, plus excerpts from the diary of a Jewish doctor living in Bucharest. The description of the horrors of Romanian fascism and the Holocaust is reflected in seemingly peaceful, stylized scenes of life close to war.

Radu Jude (1977) works primarily in fiction film and advertising. His *I Do Not Care If We Go Down in History as Barbarians* (2018) won the main prize at this year's Karlovy Vary International Film Festival.

Pope Francis: A Man of his Word, Switzerland, Vatican City, Italy, Germany, France, 2018, Wim Wenders/ Czech Premiere

A documentary looking at Pope Francis' personality. The first Latin American pope in history expresses his largely progressive views on poverty, death, Church scandals and other social topics. The film also deals with the figure of St. Francis of Assisi whose name was adopted by the current Pope.

The renowned German filmmaker Wim Wenders (b. 1945) has been a three-time Oscar nominee for his documentaries *Buena Vista Social Club* (1998, Ji.hlava IDFF 2000), *Pina* (2011, Ji.hlava IDFF 2011) and *Le sel de la Terre* (2014).

Up' Rising 68, France, 2018, Andrieu Michel, Jacques Kébadian / East European Premiere

In May 1968, France experienced yet another revolutionary moment. Students and workers entered a general strike, action committees were formed, people were engaging in debates in front of factories, and there was fighting in the streets. Contemporary footage creates an epic fresco of events during which the energy of utopian ideals helped shake the society.

Michel Andrieu (1940) and Jacques Kébadian (1940) are French directors who took active part in the events of 1968 and the material used to make this film is their authentic footage from May of that year.

Stories of Passers Through, Irak, United Kingdom, Hungary, 2018, Koutaiba Al-Janabi / European Premiere

An escape from Baghdad, loss of his close ones and home, a longstanding yearning for the homeland, searching for one's place in the world: the author has suffered the whole lot. A neverending stream of news about the war, disrupted phone conversations along with the noise of airplane and trains – these are the touches in his painful journey. The film consists of a montage of older shots, pictures and staged scenes.

The Iraqi-born filmmaker Koutaiba Al-Janabi (1959) graduated in photography and cinematography in Budapest. Apart from documentaries, he also makes fiction films and photography. His works include *Leaving Baghdad* (2010) or *The Woodman* (2018).

Report, China, 2018, Wu Fan / World Premiere

This extensive documentary guides us through the Chinese underground music scene, not unfamiliar to Czech audience with experience from the Communist totalitarian era. At the same time, it is an insight into the inner workings of a political regime that can be cruel to independent artists the same way as it is to representatives of various generations of musicians and their mutual relations.

Wu Fan (1994) made her first attempts at documentary filmmaking already at high school. Her remarkable talent was shown already in her debut feature film, a previously unseen portrayal of the Chinese underground music scene.

Meeting Gorbachev, United Kingdom, USA, Germany, 2018, Werner Herzog, André Singer / East European Premiere

A confrontational dialogue between Werner Herzog and the last Soviet president is the core of a portrait made up primarily of archival and illustrative footage against the background of which Herzog's hypnotic voice reflects on Gorbachev's political career, including the eras of perestroika and glasnost, through his tragic end.

Werner Herzog (1942) has been making films since the late 1960s. His oeuvre comprises over 40 documentaries and over 20 feature films. André Singer (1945) works primarily as a film producer.

Putin's Witnesses, Latvia, Switzerland, Czech Republic, 2018, Vitaly Mansky

Vitaly Mansky revisits footage which he shot in late 1999 in close proximity to Vladimir Putin, when he first entered office as President of Russia. Mansky's commentary reflects on the epoch and Putin's actions and behavior, contrasting these with subsequent events.

Vitaly Mansky (1963) is a native of Lviv. A graduate of VGIK, he has worked in documentary film since the late 1980s. Ji.hlava previously screened his film **Broadway. Black Sea** (2002). His documentary **Pipeline** (2012) won an award at the Karlovy Vary International Film Festival.

How We Live – Messages to the Family, Austria, 2017, Gustav Deutsch / East European Premiere

Migration is a natural process and moving images have crossed borders ever since the invention of film. Using found footage and based on his own journey from the Netherlands to Morocco, Austrian director Gustav Deutsch deconstructs home video as a format as an unconscious aesthetic code connecting homes across various frontiers.

Gustav Deutsch (1952) is an Austrian director working with found footage. His films have appeared regularly at Ji.hlava, including **Film Is** (1998), **World Mirror Cinema. Episode 1-3** (2005,) and **FILM IS. A girl & a gun** (2008).

DIRECT VERITÉ

Direct cinema took documentary filmmaking by storm and changed it once and for all. The genre is characterized by its sense for randomness, utmost empathy and the ease with which it gives up on the impression of reality.

Three Cheers for the Whale, France, 1972, Mario Ruspoli, Chris Marker / Czech Premiere

This documentary "anti-Moby Dick" is a cooperative work with Chris Marker - creator of the commentary, editing, and sound. A lively poetic essay on the plight of whales responds to the condemnation of their fishing at a conference in Stockholm. The commentary combines a male voice as the traditional explicative and a female voice, which is intimate and evokes the whales' thoughts.

Frenchman Mario Ruspoli (1925-1986) is a key figure in the movement. Enigmatic artist Chris Marker (1921-2012) brought his experiences in other fields to his film essay, exceptional in particular for their commentary.

Manouane River Lumberjacks, Canada, 1962, Arthur Lamothe/ Czech Premiere

This film, by one of the most important and most productive Canadian documentary filmmakers, examines the seasonal work of a diverse group of lumberjacks, among which are members of Canadian Indian tribes. The style combines direct cinema with lyrical approach to the landscape, which enthralls everyone.

Arthur Lamothe (1928-2013) was born in France and in the 1950's moved to Canada, where he got into film work through Radio-Canada and ONF. His entire oeuvre is dominated by the themes of identity and relationships to the land.

Hitler – Never Heard of Him, France 1961, Bertrand Blier/ Czech Premiere

Bertrand Blier's debut is an original anti-bourgeois lampoon based on interviews with several Frenchmen aged 15 to 22 who don't recognize Hitler. It's unique for its form, based on its camera work and editing. For its time it was so provocative that it was banned for viewers under 18 and withdrawn from competition at Cannes.

French director Bertrand Blier (1939) gained renown in the 1970's for his feature films with Gerard Depardieu, but his debut, *Hitler - Never Heard of Him* (1963) won the Silver Anchor at the Locarno Film Festival.

The Little Café, France, 1963, François Reichenbach / Czech Premiere

Reichenbach was an innovative filmmaker who filmed everything around him using primarily his intuition. Instead of filming portraits of people, he made a portrait of a little café, where people are considered props and a spontaneously filmed telephone conversation between the café owner and a customer becomes the plot.

François Reichenbach (1921-1993) was a filmmaker influenced by his own youth when he travelled around the world. In his work, he addressed topics such as the relationship between France and the USA, or created portraits of famous international artists.

Chronicle of Summer, France, 1961, Jean Rouch, Edgar Morin / Czech Premiere

This sociological survey began in 1960 as a project by Jean Rouch and Edgar Morin. The film became a manifesto of cinéma vérité and was the first feature-length film in France shot with synchronous sound. Here, cinéma direct approaches combine with the new view of reality as it became established in France.

French sociologist Edgar Morin (1921) worked in the 1960's on a unique, but quite fundamental film, *Chronicle of a Summer*. In addition to a theoretical base, he also gave the films he worked on their final form.

Jean Rouch (1917-2004) was a visual anthropologist and initiator of the cinema verite movement in France.

The Snowshoers, Canada, 1958, Gilles Groulx, Michel Brault

This key direct cinema film originated without a script and without the usual permits. Originally it was intended to be a short four-minute report about a traditional sport, but it was rejected. The goal was to lead viewers away from traditional reportage documentaries. The film showed how to exempt documentary from the rules.

Michel Brault (1928-2013) began filming for the ONF and later gained renown as a cameraman and pioneer of shooting with a handheld camera while walking. In his work, Gilles Groulx (1931-1994) explores the relationship between American and Québec culture.

The Human Pyramid, France, 1961, Jean Rouch

Rouch doesn't pursue reality - he provokes it. The camera isn't hidden but stands in the forefront. This sociological documentary about the clash of white and black cultures is based on improvisation. This simulation of the coexistence of dozens of boys and girls is an attempt to capture the essence of real existing facts and Rouch's concept of *cinéma vérité*.

Jean Rouch (1917-2004) was a visual anthropologist and initiator of the cinema verite movement in France. His filmography is so extensive that it's difficult to grasp, but the majority of his work relates to Africa.

CANDID EYE (1958-1960): The back-breaking Leaf, Canada, 1959, Terence Macartney-Filgate / Czech Premiere

A short film from the TV documentary series *The Candid Eye*, which was quite innovative content-wise and intended to show a new way of filming. The goal in this particular case was to visually and aurally capture the numbing drudgery of seasonal tobacco pickers. Despite this, at some moments the direction took on a certain aesthetic aspect.

Terence Macartney-Filgate (1924), originally from England, contributed to the *cinéma vérité* movement with his work on *The Candid Eye*, for which he made seven films. In the 1960's he left Canada and continued his work in the USA.

Lomelin, France, 1965, François Reichenbach / Czech Premiere

Toreadors call their first entrance into the area the "moment of truth". We follow one such moment in the life of a Mexican toreador who is later considered one of the best toreadors of all time. The camera becomes part of reality, without any additional commentary, only the soundtrack and editing give meaning to Lomelin's gestures and emotions and those of his family.

François Reichenbach (1921-1993) was a filmmaker influenced by the travels of his youth. In his work, he addressed topics such as the relationship of France and the USA and shot portraits of renowned international artists.

On the Pole, USA, 1960, Robert Drew, Richard Leacock / Czech Premiere

This pillar of direct cinema captures the fame and death of race-car driver Eddie Sachs. It combines original with archival footage, black-and-white with color film, and among other things makes use of sped-up images in order to achieve the same effect as in *Primary*. Again, the film tries to find the logic of the depicted events and to offer an objective take on them.

Robert Drew (1924-2014) was one of the pioneers connected with film and journalism and the founder of Drew Associates. He explored new ways of working with handheld cameras and synchronous sound, the development of which he contributed to.

Richard Leacock (1921-2011), who worked with Robert Flaherty in his youth, was known first as an experimenter and later primarily as a cameraman at Drew Associates, practicing the concept of "live camera".

Les Marines, France, 1957, François Reichenbach / Czech Premiere

A harsh depiction of US Navy volunteer training is the sixth work in Reichenbach's series *America Through the Eyes of the French*. A magnificent poetic reflection on the mental and physical exhaustion that these adepts are forced to endure. The film's impact was so significant the Stanley Kubrick lifted nearly the entire opening scene in ***Full Metal Jacket***.

François Reichenbach (1921-1993) was a filmmaker influenced by his own youth when he travelled around the world. In his work, he addressed topics such as the relationship of France and the USA and shot portraits of renowned international artists.

Don't Look Back, USA, 1967, Donn Alan Pennebaker/ Czech Premiere

The work of D. A. Pennebaker is absolutely vital to any understanding of the development of cinéma vérité outside of France, and his documentary about Bob Dylan is the essence of this style. First shown in 1967, it was an unexpected hit with audiences and subsequently became the model for future music documentaries even though it is nothing more than a record of Dylan's 1965 tour of England. Donn Alan Pennebaker (1925) joined Drew Associates in 1959 and contributed to its production of the series *Living Camera*, which influenced many artists of the cinéma vérité movement. He later founded his own company with Richard Leacock.

Strangers of the Earth, France 1961, Mario Ruspoli / Czech Premiere

Filmed in the village of Livinière in the Lozère district, locals talk about their work and lives in a time when the area is threatened with depopulation and the extinction of traditional farming methods. The goal was to record the opinions of these people living in relative isolation, thus affecting the truth about the situation.

In the 1960s, French native Mario Ruspoli (1925-1986) contributed to the transition from the term cinéma vérité to the more accurate, technology-reflecting cinéma direct; in his time, he was one of the most active filmmakers of this movement.

Salesman, USA, 1968, Albert Maysles, Charlotte Zwerin

American filmmakers are the furthest from Vertov's notion of film-truth. The Maysles directing duo is known for reducing the influence of editing. ***Salesman*** is based on the concept of living camera: to be as close as possible to the essence of the events and preserve their ambiguity. The film's subject are the lives of door-to-door Bible salesmen.

Brothers Albert (1926-2015) and David (1931-1987) Maysles approach filmmaking like impressionist painters attempting to capture a vanishing existence. They worked for Drew Associates and later founded their own company.

Charlotte Zwerin (1931 –2004) was an American documentary film director and editor. ***Salesman*** was her first film.

Lonely Boy, Canada, 1962, Wolf Koenig, Roman Kroitor / Czech Premiere

At first glance, the film appears to be a survey about the gifted singer, the idol of a generation. The result is a unique way of observing stars through their own fans. The sound is significant here, achieving an unprecedented sense of reality. The innovative approach complements the film with staged scenes.

Canadian Roman Kroitor (1926-2012) created the TV program *Candid Eye* in 1958 with Wolf Koenig. German Wolf Koenig (1927-2014) emigrated to Canada, where he filmed for *Candid Eye*, which he also produced.

An Insight into Madness, The Prisoner Party, France, 1961, Mario Ruspoli / Czech Premiere

The film is made up of the eponymous medium-length film and the short film *The Prisoner Party*. The director's goal was for the viewers to better comprehend the everyday life of patients and doctors at the psychiatric hospital in Saint-Alban, where the first experiments with psychotherapy took place. The commentary uses Artaud's texts on madness.

In the 1960's, French native Mario Ruspoli (1925-1986) contributed to the transition from the term *cinéma vérité* to the more accurate, technology-reflecting *cinéma direct*; in his time, he was one of the most active filmmakers of this movement.

For the Ones to Come, Canada, 1962, Michel Brault, Pierre Perrault

Until 1924, one of the ways residents of Île-aux-Coudres supported themselves was by hunting porpoises. In 1962, filmmakers decided to revive this traditional activity that brought a sense of order to lives there. What at first seemed like a crazy idea became a major direct cinema project that perfectly captures the essence of this shooting method.

With his films, Pierre Perrault (1927-1999) supported the national self-consciousness of the Québécois. Michel Brault (1928-2013) is renowned as an exceptional cinematographer and pioneer of handheld camera techniques while walking.

Gare du Nord, France, 1965, Jean Rouch / Czech Premiere

The collective narrative film *Paris Through the Eyes Of...* was intended as a New Wave manifesto with the goal of reviving interest in it. It didn't quite happen, though, but an interesting work was created, part of which is the story of Odile, who has a fight with her husband and meets a mysterious man. It was shot as two long single takes on 16mm film and later transferred to 35mm.

Jean Rouch (1917-2004) was a visual anthropologist and initiator of the *cinéma vérité* current in France. His extensive filmography is not easy to grasp, but most of his work relates thematically to Africa.

The Village Pleasure, France 1963, François Reichenbach / Czech Premiere

Or, how to become a Frenchman in a few lessons. It's the essence of *cinéma vérité*, combining an essayistic approach with an effort to capture raw reality in all its truth, but at the same time, we're watching a documentary version of *The Firemen's Ball* in the French countryside.

François Reichenbach (1921-1993) addressed topics such as the relationship of France and the USA in his work and shot portraits of renowned international artists. He received the Palm d'Or at Cannes for *La douceur du village*.

Seeing Miami..., Canada, 1962, Gilles Groulx / Czech Premiere

It's no wonder the director claims to be inspired by the work of Jean Vigo. In this film, he artfully develops his own style – dialogic commentary, corpses, slowed-down scenes, and parallel montages.

The result is an image of white and black society. The film was censored in Canada due to its scenes from Cuba and Fidel Castro giving a speech.

Gilles Groulx (1931-1994) is still known today for his work with Michel Brault on the film *Les raquetteurs* (1958), which he also edited. In his subsequent works, he addressed the relationship between American and Quebec culture.

Such a Simple Game, Canada, 1964, Gilles Groulx / European Premiere

Although the director has created an ode to the national symbol of Canada – hockey – capturing a fascinating ballet creation, he also expresses the sport’s brutality and subjugation to media manipulation. The masterful editing and meaningful transitions between color and monochrome earned the film an award in Locarno, but the content caused the National Film Office to distance itself from the film.

Gilles Groulx (1931-1994) is still known today for his work with Michel Brault on the film *Les raquetteurs* (1958), which he also edited. In his subsequent works, he addressed the relationship between American and Quebec culture.

Artifices, France, 1963, François Reichenbach / Czech Premiere

A group of French pupils asks their American peers – what is the Far West? The young Americans answer with their teacher’s help. The director transforms the children’s statements into images, and shows how the state instills an official opinion on the Far West. Are we watching a visual rhapsody or is it a politically engaged cinéma direct documentary?

François Reichenbach (1921-1993) was a filmmaker influenced by the travels of his youth. In his work, he addressed topics such as the relationship of France and the USA and shot portraits of renowned international artists.

Happy Mother’s Day, USA, 1963, Richard Leacock, Joyce Chopra / Czech Premiere

This controversial film has provoked a discussion about manipulating the audience’s opinion. It pretends to lay out the objective events surrounding a birth of quintuplets, while in reality putting forward a meticulously thought-out piece, prompting the viewer to wake up to the absurdity of the campaign. The film strives for committed objectivity rather than comprehensiveness.

Richard Leacock (1921-2011), who worked with Robert Flaherty in his youth, was known first as an experimenter and later primarily as a cameraman at Drew Associates, practicing the concept of “live camera”.

Wrestling, Canada, 1961, Michel Brault / European Premiere

With his creative concept, the creator of this film about wrestling completely exceeds simple match reporting. The viewers have more information than the fans in the hall and can assess not only the match, but also the reaction of the spectators. The music selection (Bach, Vivaldi) also draws attention to the fact that it’s more like a theatrical production.

The quartet of Québec filmmakers: Claude Jutra (1930-1986), Claude Fournier (1931), Marcel Carrière (1935), and Michel Brault (1928-2013) worked for ONF in the 1950’s and got together in 1961 to make a wrestling documentary.

The Shimmering Beast, Canada, 1982, Pierre Perrault / Czech Premiere

An example of the late decline of direct cinema. What seems to be a record of a traditional Canadian elk hunt is in reality a journey into the Canadian soul. A masterfully filmed portrait of friends is a waiting for Godot as well as a psychoanalytic dive. The mythical creature becomes a catalyst for interpersonal relationships.

Pierre Perraults (1927-1999) came to film through his work as a radio announcer. He put his experiences with sound and voice to good use when filming with synchronized sound. With his films, he supported the national self-consciousness of the Québécois.

DIRECT VERITÉ CZ

Thanks to the Cinéma Vérité movement there was a change in the approach of a Czech documentary filmmaking in the 60's. The lighter weight of the camera and the possibility of a direct sound recording made it way easier to document people, their thoughts and feelings.

A Generation Without a Monument, Czechoslovakia, 1964, Rudolf Krejčík

The filmmakers managed to capture the atmosphere of the establishment and operations of small format theaters in Czechoslovakia. As the example of "provincial" theaters across the republic demonstrates, free and satirical works were able to spring up in the relaxed 1960s in various corners of our country, even in the poor conditions that these theaters operated in.

Rudolf Krejčík (1934-2014) worked primarily in a studio making pop science films and distinguished himself as a worthy representative of our country making documentaries from exotic locations around the world for the world.

The Fog, Czechoslovakia, 1966, Radúz Činčera

Radúz Činčera captured artistic pleasure and the beauty of ordinary days at the Na zábradli Theater in a very unusual way. We follow the actors' performances on the stage, while technical details about the theater are shared with the viewer. The title "Fog" may be an allusion to escape into the theatrical world from impending danger.

Radúz Činčera (1923-1999) was one of the first filmmakers to focus on interactive film. After 1968, his film production was severely limited and so he began creating works for World's Fairs.

Why? Czechoslovakia, 1964, Evald Schorm

Why? That's the question that Evald Schorm posed, and he set out to answer why the Czechoslovak population is aging. The sensitive camera work by Jan Špáta draws us into the apartments of families with children, as well as to hospitals where abortions are performed. A pervasive social probe revealed dismal living conditions, primarily of the younger generation.

Evald Schorm (1931-1988) was one of the most prominent figures of the Czech New Wave and was considered an extraordinary talent of Czech film. After 1968 he was banned from filmmaking and began to pursue theater.

Bag of Fleas, Czechoslovakia, 1962, Věra Chytilová

Although this film might seem to viewers to be purely documentary, the opposite is true. Věra Chytilová, in her mid-length debut, focuses on the life of girls in boarding schools using her own personal style. She opened the way for other filmmakers to explore heretofore undiscovered topics.

Věra Chytilová (1929-2014) was one of the pillars of the Czech New Wave and is considered to be among the most significant creative figures in Czech cinematography. In the majority of her films, she addresses the fate of women and their experiences in modern times.

Respice finem, Czechoslovakia, 1967, Jan Špáta

A documentary study focusing on the lives of lonely old women in villages. They recall their youth and wait for death, which they consider to be a natural part of life. They have one common concern - to not bother anyone with their deaths, and they don't want anyone to worry about them.

Jan Špáta (1932-2006) was a leading filmmaker who came up with new, original ideas in documentary filmmaking. He influenced scores of Czech and international documentary filmmakers and their view of film.

Romeo and Juliet 63, Czechoslovakia, 1964, Radúz Činčera

A film that successfully captured passion for art. Its subject is a performance of Romeo and Juliet at the National Theater. We observe not only the actors and director, but we also get a look behind the scenes, which has a life of its own. The film has a philosophical level that reflects the tendencies of the time.

Radúz Činčera (1923-1999) was one of the first filmmakers to focus on interactive film. After 1968, his film production was severely limited and so he began creating works for World's Fairs.

Mud-covered City, Czechoslovakia, 1963, Václav Táborský

A somewhat ironic documentary study focusing on the ambivalence of new neighborhoods. The filmmaker focuses on poorly-planned new buildings: enthusiastic young families with children move into their new home, but the area around the panel apartment blocks is one huge mud puddle, forcing mothers with prams and forlorn children to traverse it.

Václav Táborský (1928) emigrated in 1968 to Canada, where he founded the first film school focusing on filmmaking practices. In his work, he addresses primarily contemporary social issues.

Reflection, Czechoslovakia, 1965, Evald Schorm

A multilayered documentary film draws the viewer into a hospital environment, where we meet not only patients, with their fears, pains, and joys, but also doctors. Jan Špata's brilliant, sensitive camera work allows us to penetrate the souls of the various figures, even touching at the end on the serious topic of suicide.

Evald Schorm (1931-1988) was one of the most prominent figures of the Czech New Wave and was considered an extraordinary talent of Czech film. After 1968 he was banned from filmmaking and began to pursue theater.

FOREIGNER LOOKING FOR AN APARTMENT

Insight to the everyday life and troubles of the Czechoslovak immigrants throughout the 20th century. Let's see the rare archive footage from the host countries with us!

France

Czechoslovakia – Read and understand, 1968, 5'

Evelyne Sullerot – Thursday Guest 1980, 10'

Hugo's City, 1986, 25'

Hugo's Return, 1990, 26'

Interview with a czechoslovak Refugee, 1968, 5'

Germany

The Right of Asylum in Bavaria, 1979, 4'

Kids on Their Wya Around, 1976, 2'

Two Years Later – Czechoslovaks in Exile 1970, 41'

The Epstein School Shooting, 1983, 1'

Naturalization, 1986, 8'

The East ans the West - Exodus, 1970, 5'

Austria

Austrian Refugee Cam Traiskirchen, 1969, 4'

Czechoslovak Refugees Fly to the USA, 1968, 1'

Everybode helps the Stranded Holidaymaker, 1968, 2'

World Mirror – The Situation of Czechoslovak Intellectuals in, 1968, 5'

USA

Czech Immigrant Makes Cookies, 1996. 3'

Switzerland

Asylum in Switzerland, 1968, 5'

Czechoslovak Refugees, 1968, 2'

Guest from Czechoslovakia Become Refugees, 1969, 10'

Two Years Later: Czechoslovak Refugees in Switzerland, 1970, 13'

Live broadcast from the city theatre, 1968, 83'

The Russian invasion of Czechoslovakia, 1973, 15'

The Other Europe, United Kingdom, 1988, dir. Tom Robbins

A political guide to the world beyond the Iron Curtain. Channel 4's six-part series is a journey through the countries of the Soviet bloc in the waning days of communism. Rare images from socialist archives, combined with Rupnik's commentary, illustrate the rise and fall of totalitarianism in Central Europe. French political scientist and historian Jacques Rupnik is a professor at the College of Europe in Bruges and the director of research at the Centre for International Relations at the Paris School of International Affairs. He is the author of several of books on Central Europe and writes commentary for numerous leading media outlets.

The film is being screened in cooperation with the Representation of the European Commission in the Czech Republic.

The Other Europe...30 Years Later

Jacques Rupnik, French historian and political scientist, introduces the audience to the material he used as a basis for his *The Other Europe* series. The entire archive has been brought to the Czech Republic and is currently being digitalized. The audience will be among the first to see these materials first-hand which coincidentally happens exactly 30 years after the first publication of the series. Jacques Rupnik will explain the difficulties he encountered while shooting the series and tell the audience about the attitude of the Communist regimes towards people coming from the “other” Europe to shoot films here

LEBANON: BETWEEN ASHES AND ROSES

Chinese Ink, Lebanon, 2016, dir. Ghassan Salhab / Czech Premiere

A film palimpsest in which words as well as images and emotions are written and rewritten on a cinematic parchment. A heartfelt commentary on the troubled history of Lebanon in verses composed personally by the director as well as Anna Achmatov, Paul Celan, and Pier Paolo Pasolini.

Ghassan Salhab (1958) was born in Senegal; he and his parents moved to Lebanon in 1970. He studied film in Paris and at home in Lebanon he works as a film instructor. He has directed a number of feature films.

The Disappearance of Goya, Lebanon, 2018, dir. Toni Geitani / East European Premiere

How many wars history brought? And it is not the same massacre all the time? A character who may or may not be Francisco Goya guides the viewers through a staged essay on war and those who have not lived through it. A film bringing a testimony on relativity of memory, telling a story of the 1983 Lisbon riots, with a thought-provoking artificial take on camera composition.

Filmmaker and musician Toni Geitani (1992) was born in Lisbon. His multimedia film ***The Disappearance of Goya*** came about as a result of the grant awarded by the Lebanese Association for Plastic Arts and was screened at FidMarseille Festival in 2017.

Spring – a River & the Raging River, Lebanon, Indie, 2017, dir. Rola Shamas / World Premiere

In this purely observant episode, the audience will have a chance to explore life at the sacred Ganges River considered to be in the goddess and the mother of all rivers in the Indian Vedas. Small stories taking place on the river may give us an insight into the everyday life of India in different seasons.

Rola Shamas (1971) has a rich of experience from all film professions, but she has taken a special liking to direction. In her work, she is able to capture the beauty of human existence in an impressive way.

Summer 2006, Czech Republic, Lebanon, 2018, dir. Farah Abou Kharroub / World Premiere

Thirteen-year-old Farah filmed a bomb as it hit Beirut’s airport. Her father filmed the years of fighting in Lebanon every day as a war reporter. Images of the city at war are mixed with images of household peace from Farah’s childhood. This collage, created from footage shot by father and daughter, reveals the unbearable length of a conflict that affected two generations.

Farah Abou Kharroub (1993) studied directing at the Lebanese University in Beirut. She is currently studying for an MA in directing at FAMU International in Prague. Past films include ***Nafas*** (2014) and ***Florentina*** (2015).

At Last, a Tragedy, Syria, 2017, dir. Maya Shurbaji / East European Premiere

The filmmaker has created a slowly flowing and melancholy tale of an all-encompassing sense of emptiness, layered in collage-like images of Damascus and Beirut, old VHS videos from her childhood, and personal moments from the present day, and voyeuristically shows us a woman's text messages with her close friend.

Maya Shurbaji (1979) studied cultural management in Spain and works for the Beirut-based production company Bidayyat, which focuses on documentary and experimental films, and which produced her short films **Now End of Season** and **Land of Doom**. Her works have been shown at the Berlinale.

Linceul, Lebanon, 2018. dir. Selim Mourad / East European Premiere

Inspired by an article by Roger Salardenne about nudist experiments in Germany in the late 1920s, Sélim Mourad presents five naked people who confine themselves inside a house. A mixture of performance art and documentary essay, the film explores the representation of the human body in film while tearing down traditional ideas of beauty.

Sélim Mourad (1987) studied film at the Saint Joseph University in Beirut. In 2016, he debuted with his feature-length documentary **This Little Father Obsession**, which was banned in Lebanon because of its look at the taboo subject of homosexuality.

This Little Father Obsession, Lebanon, 2016, dir. Selim Mourad / Czech Premiere

Accompanied by his father, the film's main protagonist and director sets out in search of a distant relative. But all the filmmaker sees in his future is the end: He is infertile and gay, the last member of his family's youngest generation, and their family home in Beirut is slated for demolition. The film records the various ways he and the people around him deal with this situation.

Sélim Mourad (1987) studied film at the Saint Joseph University in Beirut. In 2016, he debuted with his feature-length documentary **This Little Father Obsession**, which was banned in Lebanon because of its look at the taboo subject of homosexuality.

Tshweesh, Lebanon, Germany, Spain, Qatar, 2017, dir. Feyrouz Serhal / Czech Premiere

This acted documentary tells the story of Beirut as a city with its own physical memory, carried along the waves of a television broadcast of a football match and written into the buildings from various eras. A mosaic of fleeting episodes from the streets and rooftops of a place that has become stuck in its own time.

Feyrouz Serhal (1973) studied film at the University of London and subsequently worked as a director and producer for leading Arab television stations. Her debut film **Tshweesh** premiered at Locarno in 2017.

Resurrection, Lebanon, Syria, 2018, dir. Orwa Mokdad / World Premiere

After two years in war-torn Syria, a nameless filmmaker returns to Lebanon to complete his film. In the end, however, he is forced into an equally fateful act as thousands of Syrian refugees. The film's claustrophobic feel is further enhanced by metaphoric scenes based on real figures from modern Lebanese history.

Orwa Mokdad (1985) was born in Syria and began reporting on the local unrest in 2011 as a journalist. The subject of war can also be found in his films *Under the Tank* (2014) and *300 Miles* (2016), both of which were shown in Locarno.

RIOT: 3 Movements, Lebanon, United Arab Emirates, 2017, dir. Rania Stephan / East European Premiere

Filmed in three slowly intensifying acts amidst a mob of angry protestors on the streets of Lebanon, and making use of a shaky handheld camera, the film captures the turbulent street protests against the local government's passive approach to a long-standing garbage crisis in the summer of 2015, when both cities and countryside were polluted with trash.

Beirut-born Rania Stephan (1960) studied film in Australia and in France, where she lived for twenty years. Her documentaries take a personal view of political events in her native Lebanon.

Erased, Ascent of the Invisible, Lebanon, 2018, dir. Ghassan Halwani / East European Premiere

During the Lebanese civil war, thousands of people disappeared without a trace. All that remains are faded photographs and official records that claim that they are still alive. Using static shots and animations, this slow-paced documentary suggests history as the coexistence of the living with those who are absent.

Ghassan Halwani (1979) lives and works in Beirut. He is best known as the creator of animated films and videos. He is currently helping with the establishment of the Lebanese national archive of missing people.

CZECHOSLOVAK ORIENT

Offering a trip to the Wild East, this depiction of “the other” shows Carpathian Ruthenia in documentaries from the First Czechoslovak Republic.

Spring in Carpathian Ruthenia, Czechoslovakia, 1929, dir. Karol Plicka

An ethnographic study of Easter celebrations offers a poetic cameo of rural architecture and springtime customs in the mountains. Karol Plicka's film highlights ancient Slavic folk costumes as a Carpathian village bursts to life in a three-day joyful festivity. Children's carefree games are intercut with the solemn rites of Easter, ancient wooden churches and herds of sheep according to the laws of montage by Alexander Hackenschmied. Some sequences of this film which literally *sings* are also featured in Plicka's masterpiece *The Earth Sings (Zem spieva)*. This silent film is so evocative one can hear the sound of the shepherd's overtone flute – the fujara.

In Carpathian Ruthenia, Czechoslovakia, 1932

A tourist guide to the easternmost region of Czechoslovakia, the film presents a catalogue of its beauty as well as its pitfalls. The tourist will get a glimpse of its peculiar, colourful folk costumes, cities of the east, not very rewarding in terms of tourist landmarks, churches whose architecture combines styles of both the East and the West, as well as the Polish-Czechoslovak border, “a border which is no bar to the friendship of both Slav countries.” This cinematic Lonely Planet is the best guide to your holiday in Carpathian Ruthenia for 1932!

A Song about Carpathian Ruthenia Czechoslovakia, 1937, dir. Jiří Weiss

There is no end to the mountains, the mists, the ancestral forests, where the wood perishes, where shadow has the scent of death... Vladimír Šmeral's haunting commentary accompanies the cinematography of Václav Hanuš – showing deep, impenetrable mists. In both words and images, Carpathian Ruthenia is lyrical and wild, a country of myth and poetry. These epithets define both the natural setting and the cinematography, featuring a dynamic subjective camera scene of woodmen on a raft, while the Sabbath celebrations of local Jews have an almost oriental feel. This poetic travelogue by Jiří Weiss is a late blossom of the avant-garde, with the shadow of the new war already looming.

Pictures from Carpathian Ruthenia, Czechoslovakia, 1924

Ravaged by the Great War, rural and deeply religious, intersected by roads and bridges – these are the glimpses we get of Carpathian Ruthenia in 1924. Even in black-and-white the film accentuates the beauty of the folk costumes during the festivity of the consecration of church bells in the village of Nevickoe, as well as the uniforms of the Czechoslovak border guards on duty along a border lined by wartime graves. Just as trenches are followed by wooden churches and magnificent monasteries, so the turmoil of war is followed by daily oatmeal bread.

Carpathian Ruthenia, Czechoslovakia, 1930, dir. Jaroslav Novotný

A comprehensive guide to Carpathian Ruthenia on film, made by Jaroslav Novotný in 1930. The region's geography and famous moments of history are followed by a recourse into ethnography culminating in an endorsement of Czechoslovak statehood and its achievements in modernizing the country's easternmost rural region. Czechoslovakia has built schools and colleges here, and “trained stallions even learned to dance the quadrille.” This educational film highlights Carpathian Ruthenia's beauty and potential for development after years of Hungarian oppression.

Carpathian Ruthenia, 1937, dir. Adolf Lehner

In 1937, Carpathian Ruthenia is still as we want to know it. *“Karpathorusland,”* announces the German screen title of the Czechoslovak film, “is a unique, romantic country, forming a bridge between the culture of the West and of the East.” A bridge, where Mukachevo's modern spirit exists side by side with men lugging wood, the processing of flax, cowherds dancing to the rhythms of folk music. Footage of Polish and Romanian border guards, however, is a premonition that bridges can be trod with army boots, and that the rhythm of local life would soon be dictated by gunfire.

Uzhgorod and its Surroundings Czechoslovakia, 1922

A documentary guide to Uzhgorod, the film offers a young country's view of its easternmost region. Celebrations of the independence of Czechoslovakia, an army parade, a mass, or the district office and lyceum buildings are an eloquent personification of Carpathian Ruthenia's incorporation within Czechoslovakia (not only on film). The solemn march of troops is followed by an ethnographical display, featuring a folk festivity, woodcutters, a gypsy belle, laughing children and a gypsy fiddler. The final sequence showing graves represents a memento of the of the Great War, a mere four years in the past.

MASTERCLASS

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

Gustav Deutsch: Home Movie Now

Gustav Deutsch (1952) is one of Austria's leading film directors. He's not only a filmmaker, but he's also an architect and photographer. On the occasion of the release of his latest film *How We Live - Messages to the Family*, he leads the audience through an examination of the term "home movie", subjecting it to thorough scrutiny. In this master class he presents analyses of his own as well as found footage on film material, guiding viewers through the entire development of the “home movie” from film to digital technology. Don't expect dry theory - his lecture is built on visual and sensual gratification.

Krzysztof Zanussi: Directorial Debut Films

Krzysztof Zanussi (1939) is one of the pillars of Polish cinematography. Together with Kieślowski and Wajda, he's a part of the trio of the most internationally respected Polish directors who have achieved success both at home and abroad. In his masterclass, Zanussi will introduce his work with young debuting directors as well as student films which he has participated on as a teacher of several prestigious film schools, and share his experience from, among others, Lodz, New York and Moscow. The audience will get a peek under the drape of mystery which veils Polish cinematography and receive an introduction on how to succeed as a young filmmaker in Poland.

Mike Bonanno: History of Jokes

As *The Yes Men*, Andy Bichlbaum and Mike Bonanno's (1960) brand of activism has kept them in the headlines in USA for nearly two decades. They have made several feature films. They also created the Action Switchboard website, which was recently launched as a platform for participatory direct action. By injecting humour into drop-dead serious subjects, they provoke laughter and debate from audiences.

Radu Jude: Archive Mysteries

Romanian director Radu Jude (1977) is one of the most notable filmmakers of our time. During his master class, the winner of the Silver Bear for best director at the Berlinale will introduce you to his

remarkable work in archives, where he carried out thorough investigations that have become the basis for his film works. Today, this approach is nothing unusual, but Jude has perfected it masterfully. His brilliant work with archives can be seen twice at this year's festival: in the movie ***The Dead Nation*** and the short film ***The Marshal's Two Executions***.

Sean McAllister: Coming Back

Sean McAllister is an award-winning documentary filmmaker celebrated as one of the UK's most exciting talents. Sean will be describing his unique approach to documentary direction and camerawork. We will learn about what it is like to shoot a film in his home country and home town after spending many years on topics and protagonists in other parts of the world and he will tell us about his new film. Sean McAllister (1965) in his films portray people from different parts of the world who are struggling to survive but are survivors, caught up in political and personal conflict, trying to make sense of the world we live in.

Susanna Baranzhieva: Tribute to Rastorguev

A session dedicated to recently deceased director Alexander Rastorguev (1971-2018), who was best known for his documentary ***Srok*** (The Term) about Russia's anti-Putin opposition. Alexander was recently killed along with other two Russian journalists in the Central African Republic while investigating a Russian private military company with links to the Kremlin, according to top ranked media world agencies.

Vitalij Manskij: Portrait of Russia

This Russian filmmaker's feature documentary ***Putin's Witnesses*** (2018) is a portrait of Russia from a unique and unlikely perspective. It is composed exclusively of archival footage shot by director Vitaly Mansky (1963) at the very beginning of Putin's presidential era. The director will discuss his process of weaving together these materials to create a greater picture in this extended case study of the film.

SIREN TEST

The section dedicated to music/sound in contemporary progressive cinematography.

Arcadia, United Kingdom, 2017, dir. Paul Wright / East European Premiere

100 years of archival footage in the guise of an experimental film. The magic, charm, and disorder of rural life. Cinematic memories of folk festivals, masked processions, sowing, and harvesting. The electro-acoustic music helps to define this film essay showing the beauty, brutality, and madness of rural Britain.

Scottish director and screenwriter Paul Wright (1981) earned a Golden Leopard at Locarno in 2009 for his film ***Believe. Until the River Runs Red*** earned a BAFTA Award in 2011 and the Grand Prix at the Prague Short Film Festival in 2012.

MATANGI / MAYA / M.I.A., Sri Lanka, USA, United Kingdom, 2018, dir. Stephen Lovrige / Czech Premiere

Producer and singer M. I. A., who is originally from Sri Lanka, covers the subjects of immigration, a non-Western view of Western society, and minority rights in her music. The film uses her personal video diary and comments on the frequent accusations that the identity of Maya Arulpragasam is partially a construct,

Steve Loveridge is Maya's former classmate. The film, his debut, was made primarily from 700 hours of archival material that Maya gave him in 2013. The resulting film caused a controversy between him and the subject of his film.

Ryuichi Sakamoto: CODA, Japonsko, 2017, dir. Nomura Schible / East European Premiere

A portrait of a composer who is considered the founder of modern pop music in Japan, and who is also a legend of international film music (*The Last Emperor*, *Little Buddha*, *The Revenant*). We are reminded of the fragility of the world by Sakamoto's cancer and by the destruction in the wake of the accident at the Fukushima nuclear power plant. The film is both highly personal and very social.

Japanese director and producer Stephen Nomura Schilbe (1970) was a co-producer of the film *Lost in Translation* (2003). He also filmed a performance of Sakamoto's Async concert program in New York.

A Strange Show Business: Normalization, Pop and Propaganda in Czechoslovakia, 1969–1979

This workshop by Pavel Klusák is a journey into the Normalization-era 1970s, with a focus on that part of popular culture that fulfilled the regime's propagandistic needs. This chapter of modern Czechoslovak history remains current today as historical experience, warning, and grotesque. The audiovisual archives are presented by music journalist Pavel Klusák.

Pavel Klusák has a long-running interest in the subject of Czechoslovak popular culture under Normalization. His series *A Strange Show Business* was created in 2018 for Czech Radio. The workshop is inspired by the series.

FASCINATIONS: HOME

Home as a multi-layered concept is at once the framework, starting point and focus of this retrospective. At times it takes the shape of an actual home, at others it's an invisible link connecting experiences or events, or a decisive factor that determines the perception of surroundings in the eyes of a migrant.

38/79 Sentimental Punk, Austria, 1979, dir. Kurt Kren

Author emigrated to the U.S. in 1978. He took 36 photographs at a San Francisco punk festival that he later re-shot in a home screening room from a slide projector, composing them according to a rhythmic plan, thus creating a fragile recording of fretful action.

A member of Vienna's actionist movement, Kurt Kren (1929–1998) created film collages that assaulted the viewer's senses with rapidly edited scenes.

Dejavu, Canada, 2018, dir. Atefeh Khademolreza / World Premiere

A narratively inventive image of preparations for moving from a temporary home back to one's homeland focuses on the topic of perception of time of borderline situations, referring to the story of Kurdish immigrants, many of whom came back to Iraq after Saddam Hussein's fall, yet there is still one family that, though they set out on a homecoming journey, have never made it home.

Iranian Atefeh Khademolreza (1983) studied film directing in her home country. She has shot two feature-length films and numerous short documentary and experimental films.

Home Stories, Germany, 1990, dir. Matthias Müller

Exposure of narrative patterns in a precise choreography of gestures, movements and facial expressions taken from 1950s' and 1960s' Hollywood melodramas turns our attention to ways of building up tension and formal patterns as well as to women becoming subjects of voyeurism and watching, while the soundtrack emphasizes narrative stereotypes.

With his knowledge of photography and film, Matthias Müller (1961) combines the stylistic history of German experimental film with aesthetic influences from Hollywood and the artistic avant-garde.

HOME, Bangladesh, 2018, dir. Muhammad Anwar Hossain / World Premiere

Home seen as an array of experiences, emotions and views. It can be found on the road as well; a stable place is not a condition of its existence. Inner sensation as a defining starting point is reflected in the observations of people and clouds in one place and on the road.

Artist and filmmaker Muhammad Anwar Hossain (1982) manipulates the image in order to explore the nature of the relationship between visuals and narrative. Inspired among other things by the silent era films and underground, experimental films, he finds new ways of critically defining himself in opposition to the illustrative nature of the image.

Home, USA, 1973, dir. Steina Vasulka, Woody Vasulka / Czech Premiere

Household objects of everyday use become the subjects of unusual use for analogue displaying apparatuses, and the following experiments with electronic effects transform them into explosions of psychedelic imagination resembling Magritte's paintings.

The artistic duo of Steina (1940, Iceland) and Woody (1937, Czechoslovakia) Vasulka started out as, respectively, a violinist and a documentary filmmaker, and began to work with video in the 1960s. They are the founders of New York's The Kitchen, an exhibition and community space dedicated to the creation and presentation of video.

Home Was Never Like This, Canada, 1983, dir. Midi Onodera

A house on the outskirts of town, filmed in static images and with a subtly provocative voiceover storytelling, becomes a critical meditation on the concept of the home as a site of relationships and anchoring but also about the possibilities for its transformation.

Visual illustrations of poetry, provocative erotic collages, internet video: the art of Canadian-Japanese artist Midi Odonera (1961) defies all categories.

Windy Ledge Farm, USA, 1929, dir. Elizabeth Woodman Wright / East European Premiere

A noteworthy amateur filmmaker sets out to register impressive images of life on a family farm, taking notice of subtle situations and details which show a passion for the factual and the poetic, and coming up with a sketch of cycle of the changing seasons in the countryside.

American Elizabeth Woodman Wright (1855–1961) recorded the life of her family and the area around her family farm. She is a unique representative of early American cinema who managed, without any artistic training, to capture farming life with a distinctive sense of poetry.

Films by Stan Brakhage: An Avantgarde Home Movie / Czech Premiere

Everyday activities over the course of a week, captured in spontaneous multiple exposures on film that had been previously exposed to fire. The director thus shot the film with an awareness that it may not

capture any images at all. It shows a private setting in which he later shot many other films, although in this case the main elements are created in the camera.

American Stan Brakhage (1933–2003) focused on the physical film material. Using various physical or chemical interventions into the emulsion, he found new ways of depicting reality. In 2015, the Ji.hlava IDFF showed his film *Fire of Waters* (1965).

Happy-End, Austria, 1996, dir. Peter Tscherkassky

A joyful found-footage collage in which a man and a woman celebrate, laugh, and dance amidst champagne and a Sachertorte. The editing and image manipulation combine to create an idyllic sense of joy from being together. The footage, which is ordered from end to beginning, culminates in a flutter of dancing film frames.

Though chaotic found footage and multiple exposure, Austria's Peter Tscherkassky (1958) reveals the structured nature of film and how it is limited by the perforated frame. In 2014, he gave a master class at the Ji.hlava IDFF.

Immigrants Landing on Ellis Island, USA, 1903, dir. Alfred Camille / European Premiere

People from all the nations of Europe disembark on the island that, between 1892 and 1954, was the main gate of entry for millions of immigrants to America. In four different shots, we see elegantly and modestly dressed women, men and children with their luggage as they set foot on the land of their dreams and their new home.

American Alfred C. Abadie (1878–1950) started out as an assistant to Thomas Edison. After leaving Edison's company, he continued to shoot educational films. His groundbreaking *Birth* (1917) was the first time the birth of a child was shown on screen.

Where She Stood in the First Place, Canada, 2010, dir. Lindsay McIntyre / East European Premiere

Quiet images of Baker Lake, the only inland settlement in the Canadian Arctic, situated amidst the inhospitable landscape at the geographic centre of Canada in the territory of Nunavut, show the traces of human presence.

Canadian documentarian and experimental filmmaker Lindsay McIntire (1977) creates portraits of people and places, with a primary focus on the film material and the chemical manipulation of the emulsion.

Lions, Canada, 2018, dir. Mike Hoolboom / World Premiere

This miniature flick presents an extensive essay on ways of watching, perception and rebellion against indoctrination and control. Making decisions about life choices serves as a parallel to ways of watching, interpretation and experience which may even lead to forgetting one's own body.

Mike Hoolboom (1900) is a leading Canadian filmmaker and film theorist. Since the 1980s, he has used his essayistic experiments to explore questions of identity and perception and the physical and political influences on them.

New Life, Germany, Switzerland, 1930, dir. Hans Richter / Czech Premiere

The film was commissioned by an exhibition of architecture and interior design in Basel to show modernity's progressiveness in comparison to conservative architecture. Through editing that emphasizes geometry, form, and rhythm, the film shows how many of the works of the interwar avant-garde were made on commission.

Germany's Hans Richter (1888–1976) believed that it was the artist's duty to protest war and support revolution. Over time, he turned away from classic visual arts and used it abstract films to undermine the conventions of his era.

Little Dog for Roger, United Kingdom, 1967, dir. Malcolm Le Grice / World Premiere

Wavering images of the author and his mother taking a riverside walk with their dog are shown in frames of the film along with the edges ingeniously copied so that the visible spectrum of a 9.5mm format along with the endings (beginnings) of the image runs are discernible.

British filmmaker, teacher, and theorist of experimental film Malcolm Le Grice (1940) started out with found footage and optical printing. He is interested in the relationship between projection, film, and the process of audience perception.

In My Car, Canada, 1998, dir. Mike Hoolboom

A suggestively intimate narration in borrowed images and story fragments forms this classic piece of Canadian experimental film. A fleeting sensation of home and realization of creative force confronted with invasive frameworks of collective consciousness leads to an imaginary squabble with imagination.

Mike Hoolboom (1900) is a leading Canadian filmmaker and film theorist. Since the 1980s, he has used his essayistic experiments to explore questions of identity and perception and the physical and political influences on them.

Ghost Before Breakfast, Germany, 1928, dir. Hans Richter / Czech Premiere

A legendary film from the interwar avant-garde period is an ultimate showcase of experimental methods ranging from the reverse camera motion and time-lapse recording through work with negative images and strange camera angles to various methods of animation. In variously distorted symmetries a house, a tree, weapons, men and hats show up.

Germany's Hans Richter (1888–1976) believed that it was the artist's duty to protest war and support revolution. Over time, he turned away from classic visual arts and used it abstract films to undermine the conventions of his era.

Glimpse of the Garden, USA, 1957, dir. Marie Menken / Czech Premiere

Roots of joys in the garden in a lyrical survey that was later followed by many similar works of avant-garde cinema. Delicate details of plants, flowers, leaves and birdsong build up in a wild yet times slow-moving montage emphasizing drops of water and light.

American artist and filmmaker Maria Menken (1909–1970) used her 16mm camera to create collages by animating everyday static objects.

CONFERENCE FASCINATION

A retrospective look at the little known subject of Europe's experimental tradition. This year, we look at the cinematic crystallization of time in both subtle and radical experimental films shot by Baltic filmmakers during the Soviet occupation.

Hello, Moscow!, Latvia, 1966, dir. Gunārs Binde / Czech Premiere

Using dynamic editing of a collage of black and white photos and a multi-layered soundtrack, the first photographic film in the history of Latvian cinema offers a portrait of Moscow in the mid-1960s. Under the symbols of power, hanging threateningly over the streets of the city, everyday life flows by, carefree and triumphant.

Leading Latvian photographer Gunārs Binde (1933) made a total of three photographic films: *Hello, Moscow!* (1966), *Hands* (1967), and *Salute* (1975). Within them one can find harmony between the visible world and one's inner self.

The Baltic Way, Lithuania, 1990, dir. Audrius Stonys, Arūnas Matelis

Two million people held hands on August 23, 1989, forming a nearly 700 kilometer long human chain that spooled out across Lithuania, Latvia, and Estonia. The peaceful protest against the Ribbentrop-Molotov pact, signed 50 years earlier, grew into a monumental gesture of expression of moral strength by the occupied Baltic nations.

The film is the result of cooperation between two important Lithuanian filmmakers: Arūnas Matelis (1961) and Audrius Stonys (1966). Matelis' observations and Stonys' meditative rhythm stressed the social significance of the event.

Time, Estonia, 1983, dir. Mark Soosaar / Czech Premiere

The gap between the human microcosm and the macro view of universal time is depicted in an associative montage using rhythm and tempo as a significant element. Against a backdrop of ebbing and flowing in nature, a human anthill frantically teems, pulsing with the cycles of waking and sleeping, birth and death, sunrise and sunset.

Estonian director, screenwriter, and cinematographer Mark Soosaar (1946) focuses on the relationship between film, anthropology, and historical and subjective time. In ten documentaries, he captures, for example, time-lapse images of the residents of the island of Kihnu, from which he comes.

Ten Minutes Before the Flight of Icarus, Lithuania, 1990, dir. Arūnas Matelis

An observational film that won the grand prize at the Oberhausen film festival; considered to be a manifesto of the post-Soviet generation of documentary filmmakers using the observation method. The film, without commentary, uses its immersive visual poetics to draw the viewer into the lives of ordinary people in the historical areas of Vilnius.

Prior to Lithuanian director Arūnas Matelis' (1961) short film debut that foreshadowed the development of an entire generation of documentary filmmakers, he studied applied mathematics and music, theater, and television school.

The Idylls of Kirtimai, Litva, 1991, dir. Artūras Jevdokimovas / Czech Premiere

An observational anthropological study follows the life of the residents of the largest Roma settlement in Lithuania. Instead of the usual tendency to draw attention to their poverty, lack of education, and

discrimination, the film focuses primarily on an ideologically unencumbered representation of everyday patterns of life.

Lithuanian director, screenwriter, actor, and producer Artūras Jevdokimovas (1966) takes inspiration from the work of Jonas Mekas. He is currently the director of the Tinklai international short film festival.

The Only Way, Latvia, 1990, dir. Viesturs Graždanovics / Central European Premiere

A view of the socio-political reality of the Republic of Latvia before it was liberated from Soviet domination. The monochrome collage subvert the symbols of totalitarian power, shatters and breaks down propagandistic images of workers and former political representatives, and reveals the emptiness of their fragile ideological convulsions.

Latvian director and producer Viesturs Graždanovičs (1965), founder of 2ANNAS, one of the most important experimental film festivals in the Baltics, discovers hidden meanings in his highly-edited films made with archival materials with an emphasis on their aesthetic qualities.

Going Towards the Spring, Latvia, 1979, dir. Peeter Tooming / Czech Premiere

A possessed talking spring, a clueless blind man, and wandering humanity, three Fates, and a grand pagan ritual: a dark, poetic, visually bewitching Estonian ballad that can be perceived as a celebration of the archaic world, ecological morality, and as a political allegory on a ritual cleansing for the extinction of an advanced society.

Legendary Estonian photographer and cinematographer Peeter Tooming (1939-1997), a leading figure in the innovative photography group Stodom and winner of the award for best cinematography at the Tallinn Film Festival, is renowned for the modern imagery in his works.

My Riga, Latvia, 1960, dir. Alois Brenčs / Czech Premiere

At the time this personal take on the Latvian capital and its residents was made, it radically exceeded the ideological rhetoric of contemporary works. It presented one of the first expressions of the poetic documentary film movement, which rebelled against the regime with its stylistic experiments.

Before Latvian director Alois Brenčs (1929-1998) became a box-office success with his successful detective films, he shot more than 15 documentaries and a hundred newsreels between 1954 and 1964.

Endless Day, Estonia, 1971, dir. Jaan Tooming, Virve Aruoja / Czech Premiere

This playful comedy about one adventurous day in Estonia in the 1970's startled the censorship authorities to such an extent with its spontaneity and original cinematic language that they not only banned the film, but ordered its complete destruction. The film was successfully hidden from the "threat of the regime" and after 1990 it was released to the world.

Estonian theater and film director Jaan Tooming (1946) made a total of four films, two in cooperation with director Virve Aruojovou (1922-2013), before giving up the fight with state authorities and returning to the theater.

Open the Door to Him Who Comes, Lithuania, 1989, dir. Audrius Stonys

The meditative landscape of a Lithuanian village filled with silent prayer. Tree crowns, church roots, and a rural homestead offer a silent sanctuary that withstands the pressures of the totalitarian regime. Stonys foreshadowed his cinematic liturgy of ordinariness with his directorial debut.

Audrius Stonys (1966) is the only Lithuanian filmmaker to win the European Film Academy award, for his film *Earth of the Blind* (1992, Ji.hlava IDFF 2001). Ten years later, he represented Lithuania at the Oscars with his film *Ramin* (2011, Ji.hlava IDFF 2011).

Home Village, Estonia, 1969, dir. Peeter Tooming, Peep Puks / Czech Premiere

Sunlit images of kolkhoz farm workers during the harvest are interspersed with commentary celebrating rural collectivization and modernization. Yet strong lyrical tones of a disappearing world, old age, and loneliness permeate the ideological undertones of the film. Old villagers and half-demolished buildings symbolize the disappearing villages, deep-rootedness, and love for the land.

Estonian director Peep Puks (1940), who co-directed *Home Village* with Peeter Tooming (1939-1997), filmed dozens of documentaries for Estonian television that combined realism with lyricism.

Welcome to Tallinn, Estonia, 1967, dir. Andrei Dobrovolski / Czech Premiere

An urban symphony comprising a visual collage of the Estonian capital city. With an emphasis on rhythm, it sets into motion a stream of compositions depicting various buildings and corners of the city. Its primary focus, however, is on the human element as a bearer of action and vitality, capturing the period of political thaw, carefree fun, and the joy of life.

Andrei Dobrovolski (1936), a director and photographer of Russian origin, experiments with photographic film as part of the photographic group *Stodom*.

REALITY TV

Reality TV opens viewers' eyes to new television formats and presents the full range of current forms of crossover genres such as docudrama, docusoap, reality show, and mockumentary.

A Holiday in the Era of Steam, Czech Republic, 2018, dir. Zora Cejnková

This unique docureality show will take the viewers to the times of the industrial revolution when nothing was for free, capitalism was in its infancy, and there was a great inequality in the society. In Zora Cejnková's unique experiment, three groups of people are cut off from the achievements of modern civilization to start a hunt for money at Mr Kohoutek's factory.

Lenka Poláková's Czech Television creative group focuses primarily on TV formats. Their most important series include *Dovolená v Protektorátu* (*A Holiday in the Protectorate*), the documentary series *Život se smrtí* (*Life with Death*, 2012), and *Na dovolenou ve dvou – dítě v ceně* (*A Holiday for Two – Children Included*, 2015).

Pandemic, United Kingdom, 2018, dir. Danielle Peck

Hannah Fry and her team carried out a massive experiment using a mobile application to simulate a burst-out of epidemics in the United Kingdom. Such simulation may lead to more accurate forecasts about the scale of break-outs, thereby leading to better organised contagion and aid efforts.

Antony Fraser, Belinda Cherrington and their 360Production team produce popular science and education programmes. They cooperate with independent filmmakers, aiming to produce shows characteristic of their impressive visual and narrative features.

Transformation Street, United Kingdom, 2018, dir. Sally Benton

A private clinic at Wimpole Street in London with a team of physicians who help people become what they have felt to be all their lives. In three episodes, we watch three people in process of undergoing gender change, topped up by final operation. Over one year, they allow the problems they must tackle with during their sex reassignment, along with the reactions of their loved ones, to be recorded.

The Renegade Pictures company gathers filmmaking enthusiasts. Regardless of genre or medium, the company focuses on current topics and new ideas. They produce everything from TV shows to feature documentaries for cinema distribution.

Undercover Boss, Czech Republic, 2018, dir. Petr Kocián

Dressed in disguise, directors and top managers of leading Czech companies join the ranks of their employees, working at low-level positions in order to find out what they can do better. After a week, they return to their true identity and draw conclusions from their experiment in this Czech version of the internationally successful concept.

When founded in 1994, Nova Television was the Czech Republic's first commercial television station. Besides creating its own series, news programmes, and documentaries, Nova also produces licensed reality shows such as The Czech Republic Seeks a Superstar (the Czech version of Pop Idol), Wife Swap, and Big Brother.

Vlogglebox, United Kingdom, 2017, dir. Tania Alexander

Gogglebox shows TV viewers in their homes along with their reactions to TV news. **Vlogglebox** is a new programme for younger audiences. Participants of 16-24 years of age comment on viral contents seen on online sites. This new TV show follows the shift of entertainment contents from TV to Internet and from the living room to anywhere where your smartphone is.

The slogan of All3Media, a syndicate of 28 companies, is inclusion and diversity. Their productions range from TV dramas to entertaining reality shows. The programmes are distributed using a wide range of platforms and TV channels.

Secret Agent Selection: WW2, United Kingdom, 2018, dir. Garfield Carrott, Jules Endersby

Fourteen soldiers go through a drill modeled on training methods of secret agents from 1940. Authentic exercises as well as real historic missions and facts are shown. In such a way, this unusual reality show obtains even more ties to real-time history.

Since 1987, Wall to Wall Media has been producing fictional soap operas, series and non-fiction programmes for many channels, e.g. BBC, ITV, HBO and others. Their series have received numerous awards including the 1987 BAFTA prize.

DOC ALLIANCE SELECTION

Doc Alliance Selection is the result of an international partnership including the Czech Republic (Jihlava), Denmark (Copenhagen), France (Marseille), Germany (Leipzig), Poland (Warsaw), Portugal (Lisbon) and Switzerland (Nyon). In each country, the project presents three selected films in order to showcase current trends in documentary film.

Southern Belle, France, 2017, dir. Nicola Peduzzi / East European Premiere

A sensitive portrait of 26-year-old Taelor examines the upper-class American mentality in the era of Donald Trump. Absurd property disputes and dysfunctional family relationships combine with alcoholism, drug addiction, and love of weapons to reflect the reality of the contemporary American south with a dash of brutal honesty.

French actor and documentary filmmaker Nicolas Peduzzi is the creator of the short films *Mikado* (2014) and *Death on the Basketball Court* (2015). He received an award for *Southern Belle* at the film festival in Marseille.

Instant Dreams, Netherlands, 2017, dir. Willem Baptist / Central European Premiere

A film essay about the obsession with maintaining visual memory using Polaroid works as a historical excursion, a how-to manual, and a philosophical contemplation. Accompanied by a hypnotic soundtrack, the film reveals the magic of instant photography using the compelling nostalgic aesthetic of the time before digital photography.

Dutch director Willem Baptist (1979) makes documentary and fictional films. He has received numerous awards for his work, including the top prize from the San Francisco IFF with his film *I'm Never Afraid!* (2010).

Srbenka, Croatia, 2018, dir. Nebojša Slijepčević / Central European Premiere

Through interviews and footage from theatre rehearsals, the film reflects on the origins of a theatre production by Croatian director Oliver Frlić about the murder of a twelve-year-old girl during the war in Yugoslavia. What might seem like history is actually everyday reality for Croatian Serbs, filled with hatred and fear.

Croatian director Nebojša Slijepčević (1973) studied film directing at the University of Belgrade and is the creator of internationally recognized documentaries and original films. He received an award for *Srbenka* at Cannes.

FAMU PRESENTS

FAMU presents a selection of the most remarkable documentaries that have been produced over the past year in various academy departments.

inscenatiOn.1948, Czech Republic, 2018, dir. David Daenemark / World Premiere

A film about staging a theater performance 70 years after the events of 1948, as well as the real theater production that the whole communist coup was. Puppets seemingly without puppeteers, puppets moving about of their own free will - this is how communist comrades were and this is exactly how they're presented in this film.

David Daenemark (1994) is currently studying animation at Prague's FAMU. Influenced by his family's puppetry and carving heritage, he chisels into sensitive material through the medium of film.

Fifty Years Later, Czech Republic, 2018, dir. Ekaterina Bessonova / World Premiere

A topical film created for the anniversary of the Warsaw pact occupation cleverly combines 3D animation and actual archival footage. The film's main character is a Russian soldier who looks back on the invasion and comes to a paradoxical conclusion of how his life could have been very different.

Ekaterina Bessonova comes from the Russian city of Yoshkar-Ola. Currently she is a student of animation at FAMU, where she focuses primarily on 3D animation. She attracted interest already in her first year at the exhibition **City City**.

The Bark Beetle of Šumava, Czech Republic, France, 2018, dir. Dimitri Martin Genaudeau / East European Premiere

A documentary with distinctive elements of animation will lead us to the czech side of the Bohemian Forest, where the bark beetle calamity started at the beginning of the new millennium. The film deals not only with the political context surrounding this disaster, but also with the ecological aspects of the situation - the relationship between men and nature.

Dimitri Martin Genaudeau (1994) studied Sorbonna, where he graduated in history and philosophy. Now he is a student of Prague's FAMU International and focuses on documentary work.

A Night Out, Czech Republic, 2018, dir. Lumír Košař / World Premiere

A film about a young man discovering himself though his transsexuality. While on most days, he's a man named Vítá, sometimes he becomes a woman called Aurélie. We witness a unique insight into his physical and mental transformation with the participation of Libuše the photographer. The film consists of Libuše's photographs and conversations of the two protagonists.

Lumír Košař (1990) studied teatrology at the Philosophical Faculty of the Charles University in Prague and currently, studies at FAMU's documentary department. His other films include **Visit** (2013) and **A TV Celebration**, (2013) which was also screened at Ji.hlava.

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 26 films from current production that will be presented at Horácké divadlo.

The Arch of Lights and Shadows, Czech Republic, 2017, dir. Jan Svatoš

They met on a Friday and got married on the Sunday. They had to run away from home to flee from their parents' fury, so they went on a honeymoon to the cannibals. There, they lost their illusions, their camera and nearly their lives as well. Where others would've given up, American filmmakers Martin and Osa Johnson risked their lives to narrate an account of a vanishing wilderness. Their story is an authentic imprint of times when filming Africa was more dangerous than all the local predators and malaria. Their work fascinated the public including Ernest Hemingway, Charlie Chaplin and the British Royal Family. However, our era has forgotten them...

Brothers Beyond the Grave, Czech Republic, 2015, dir. Martin Jazairi

Their parents came to Czechoslovakia in August 1968 along with the occupying forces. Today, these "children of Milovice" find themselves on opposing sides in the Russo-Ukrainian conflict. These "brothers," destined for "friendship for all eternity," are now shooting at one another. How do the children of the former officers stationed in Milovice see the contemporary Czech Republic and Russia?

Czechs Save... Antelopes in Senegal, Czech Republic, 2017. dir. Zdeněk Suchý

The largest antelope in the world, the giant eland, lives in the Senegalese savannah and is on the verge of extinction. Its numbers hover somewhere around the last two hundred individuals. A team led by engineer Karolína Brandlová has managed something unprecedented: At the Bandia Reservation just a few kilometers from the country's capital, they have succeeded – through careful breeding and with the help of Senegalese preservationists and the operators of a local safari – to turn a group of just six antelopes into a herd numbering several dozen animals. The second episode of a documentary series hosted by Dan Bárta about endangered animals throughout the world.

Czechs Save... Sea Turtles in Borneo, Czech Republic, 2017, dir. Zdeněk Suchý

The documentary series **Czechs Save...** with host Dan Bárta looks at endangered animals all over the world and the Czech naturalists who, often thousands of kilometers away from home, are working to save them. The first episode of the series focuses on the work of the young biologist Hana Svobodová, who is trying to protect sea turtles on several islands around Borneo. Although there exist other breeding stations, her extensive knowledge of the turtles lives allows her to help them more effectively.

The Second Republic, Czech Republic, 2017, dir. Aleš Koudela

The Second Republic was relatively short-lived. But those few months were one of the most dramatic and important periods in our history. In 1938 in Munich, all the ideals and values on which Czechoslovakia had been built came crumbling down. Czech society ceased to believe in democracy and began to admire authoritarian fascist governments. At the same time, hundreds of thousands of refugees fled the occupied Sudetenland for what remained of the country, but nobody wanted to take them in. The media was subjected to censorship, and an aggressive strain of anti-Semitism appeared among the Czech population. And on top of it all, there were further territorial demands by Germany, Poland, and Hungary, and separatist tendencies in Slovakia.

Infiltration: The Health Business, Czech Republic, 2017, dir. Šárka Maixnerová

After fifteen years, Czech Television has filmed a sequel to its successful documentary cycle *Infiltration*. This time around, the filmmakers focused on psychosomatic medicine in the Czech Republic. Unhappy with the quality of medical care and with doctors' lack of empathy and time, many patients have turned to "alternative" treatments.

But if "alternative" treatment is offered by academically certified doctors and psychologists, are they just as responsible for their actions in non-medical facilities as they are in regular doctors' offices and hospitals? The documentary uncovers the scandalous medical practices at one Prague facility, shot over the course of one year using a hidden camera.

King Skate, Czech Republic, 2018, dir. Šimon Šafránek

Sticking to the asphalt. Zipping through space. Everything in motion. Skateboard! In the gray atmosphere of 1970s and '80s communist Czechoslovakia, it was something completely new and different. Love at first sight. A never-ending party. Adrenaline. Cult figures of the era's skateboard scene tell their stories of broken bones, unbroken friendships, and wild rides towards freedom amidst communism.

Stubborn Architect Martin Rajniš, Czech republic, 2016, dir. Roman Vávra

Martin Rajniš, the "enfant terrible" of Czech architecture, refuses to accept the current state of his field and of society in general. He is just as "terrible" as the French architect Pierre Charles L'Enfant, who designed Washington, D.C., for President Thomas Jefferson. According to one version, the expression "enfant terrible" was inspired by the fact that L'Enfant was extremely difficult to work with. Today, however, it often describes someone original, daring, and direct. The documentary captures Rajniš's inspirational approach and his working process – both at his studio in Prague and at his country cottage in the village of Maxov in the Jizera Mountains.

The People's Militia, Czech Republic, 2017, dir. Jan Rousek

A look at a forgotten chapter in modern Czech history. The "armed fist of the working class," formed from various factory guard units on the instigation of the Czechoslovak Communist Party, began operating under the guidance of the Central Union Committee in May 1945. After the communist takeover in 1948, the People's Militia was sent upon orders of the Communist Party to "defend" the borders or to act against students, farmers, the church, demonstrators protesting the currency reform. Their actions against anti-regime gatherings in 1969 resulted in several deaths. They also acted brutally during the demonstrations in Prague in 1988 and 1989.

Born in 1918, Czech Republic, 2018, dir. Eva Tomanová

Vlasta Šrůtková has lived through many ups and down not just in her own life, but in the life of her country. She is exceptionally vital for her age, living on Prague's Kampa Island, a perfect place for reflecting on Czech history, identity, the nation. Her life is an exceptionally strong story in which the central event of our country are also key moments in her own life.

Don't Give Up: Every Bike has Two Souls, Czech Republic, 2018, dir. Martin Hofman

The Bikes for Africa charitable project has been operating in the Czech Republic since 2012. Its mission is to offer African children a way of getting to school. The project is founded on the principles of giving, volunteerism, cooperation, and people's personal initiative. One interesting paradox is the fact that the project involves people from the margins of society (prisoners, homeless people), who receive a "second chance," thus giving the project not only a humanitarian, but also an

environmental dimension involving the “ecology of the soul.” The film shows all these aspects of the project, set against the journey of one particular bicycle donated by a Czech girl to her Gambian peer.

Don't Give Up: Hope for the Arhuaco, Czech Republic, 2018, dir. Iva Tereza Grosskopfová

The Arhuaco are an indigenous tribe that has resisted fate for more than 400 years, but that today, because of the advanced technology of mining companies, politicians' arrogance, and the spread of tourism find their existence threatened. Their houses are demolished by giant bulldozers. In July 2017, some 180 families were forced from their homes, and today they live in squalor in a park in the town of Puerto Bello. Their sacred sites have been burned. In response, an organization was founded in the Czech Republic to try to help the Arhuaco purchase their original lands, so that they can return...

Don't Give Up: In the Thrall of the Woods, Czech Republic, 2018, dir. Tomáš Netočný

The current, widespread bark beetle infestation shows clearly that the spruce monoculture in the Czech landscape is a great problem. And yet, spruces are being replanted in places where forests should never be. The illegal planting of forests is a trend that people involved in environmental protection have been observing for several years now. Owners of land classified as meadows and pastureland are planting woodlands, primarily spruce, in defiance of the law, thus driving out endangered species of plants and animals, changing the traditional character of the landscape, and making it less attractive for visitors.

Don't Give Up: All Around Me Lives and Feels Like Me, Czech Republic, 2017, dir. Karel Čtveráček

Painter, wood-carver, typesetter, printer, writer, and poet Josef Váchal was one of the most distinctive artists of the 20th century. He left behind an extensive body of work, in which his monumental book – a kind of modern codex devoted to his great love, the Bohemian Forest – holds a remarkable place. With *The Bohemian Forest: Dying, Romantic*, the inveterate wanderer and pilgrim Josef Váchal offers an enduring testimony of the ancient face of the Bohemian Forest and its inimitable and disappearing beauty.

Neptune, Czech Republic, 2017, dir. Adéla Babanová

This black-and-white film combines re-enactments with original footage from Operation Neptune, one of the Czechoslovak secret police's first attempts at media manipulation, during which a group of reporters comes across secret Nazi documents at the bottom of a lake. The film's focus, however, is on the struggle between a skeptical journalist and a high-ranking police official, and the failed attempt at revealing the state-sponsored disinformation.

The Crimean (Pen) Insula, Czech Republic, 2018, dir. Jaroslav Kratochvíl

A documentary look at this current political issue presents unique scenes of life in the annexed territory where foreign journalists and television crews are not allowed. The film is a mosaic portrait of several men and women, whose everyday lives have been affected by the political crisis between Ukraine and Russia. Just as international pressure and sanctions have made the Crimean peninsula a de facto island, so too are the supporters and opponents of Russian annexation isolated (pen)insulas in search of their identity within the sea of a divided society.

The Last Hope of Věra Bílá, Czech Republic, 2017, dir. Roman Santůr, David Vondráček

Věra Bílá was once one of the largest celebrities on the Czech music scene. Together with the band Kale, she went on numerous tours of Europe, the USA, and Japan. But after leaving the band in 2006 she no longer performs in public, and her passion for gambling machines caused her to fall into debt. In 2013, her only (adopted) son passed away, followed soon after by her husband. She spent Christmas 2016 all alone in a small room. Nobody gave her any gifts. She remembers her grandmother, who survived Auschwitz, and the many downturns and insults she has had to suffer. And yet she looks forward, with faith in a new project, new energy, hope...

The Family of Alois Rašín, Czech republic, 2018, dir. Jiří Svoboda

Alois and Ladislav Rašín, who paid for their lives for their patriotic endeavors, did not get the recognition they deserved, and after the communist takeover in 1948 their names were erased from memory. Their forgotten lives are now recalled in a historical docudrama featuring Alois Rašín's great-granddaughter Karolina Breitenmoser.

The Russian Job, Czech Republic, 2017, dir. Petr Horký

Lada, once the largest and best manufacturer of automobiles in the Soviet Union, is today a financial disaster. In comes a seasoned Swedish manager with the job of bringing back the company's golden era. At a meeting in the town of Tolyatti, deep in the heart of Russia, everyone comes with their own vision of the future that they do not want to compromise. *The Russian Job* is the story of great plans and even greater absurdity.

That Moment: Classmates Among the Tanks, Czech republic, 2018, dir. Zdeněk Tyc

Fifty years ago, they lived through the invasion of Czechoslovakia; now they revisit moments captured on film. Věra Křesadlová and her young sons quickly left to be with her husband Miloš Forman in Paris. Petr Semerád witnesses soldiers shooting into crowds of people by the main radio station in Prague. Czech Television's documentary series on the 50th anniversary of the 1968 invasion was inspired by the popular Israeli series *Capturing the Moment*, which has been adapted in eight different countries.

In Mosul, Czech Republic, 2018, dir. Jana Andert

Shock therapy through front-line reporting. Documentary filmmaker Jana Andert spent eight months with an elite unit of the Iraqi army on the front lines of the battle for Mosul, which was occupied by Islamic State fighters from 2014 to June 2017. A fearless report from a city in ruins, robbed of its soul by one of the greatest catastrophes of our times.

From Love to Hatred 2: Domestic Violence on Men, Czech Republic, 2018, dir. Romuald Štěpán Rob

After its successful documentary film featuring interviews with five abused women, Czech Television takes a look at another side of domestic violence. The stories of the film's four male protagonists show that although the methods of violence are similar, the victims' are in a much different position: Violence against men is usually questioned, and their partners, however manipulative and aggressive, are in a much more advantageous position, since the men, as representatives of the supposedly stronger sex, are generally not believed. The film is the first ever documentary to look at this socially taboo subject.

MY STREET FILMS

During the five years of its existence, My Street Films has established itself as a major educational project that inspires interested members of the public to make short films, thereby sharing in the creation of a unique memory of our cities – online audiovisual maps mystreet-films.cz.

Seeing Prague, Czech Republic, 2018, dir. Barbora Šimková / World Premiere

A personal documentary about the (im)possibility of living in the center of Prague. The filmmaker and her five-year-old-son received an eviction notice from City Hall ordering them to leave the one-room apartment in which her grandfather lived for almost thirty years. The film illustrates the impact that mass tourism and City Hall's housing policy have on the capita city's inhabitants.

Barbora Šimková (1989) graduated from the studio of digital media at the University of Jan Evangelista Purkyně, where she studied with Michaela Thelenová and Radek Jandera. She is now studying in the studio of Intermedia at the Faculty of Fine Arts in Brno. Her reflects social and political issues.

A Few Words About Disobedience, Czech Republic, 2018, dir. Tereza Langrová, Míša Weingartová / World Premiere

In the Czech Republic, where democracy is on the decline and a populist movement rules, it may seem as if the issue of climate change has been relegated to the background. The environmental initiative *Limity jsme my / The Limits Are Us* uses civic disobedience, whereby the participants knowingly break the law, to draw attention to this problem. Disobedience, which traditionally bears a negative connotation, is a path towards emancipation and change.

Tereza Langrová (1994) and Misha Weingartová (1990) chose the topic of Klimakempu and civil disobedience mainly out of curiosity, but during filming, the filmmakers themselves also become activists. *A Few Words About Disobedience* is their film debut.

God Without a Home, A Home Without God, Czech Republic, 2018, dir. Kateřina Tisová, Sára Englišová / Worl

A few steps away from Main Railway Station, just below the main highway, you will find the social center Naděje pro lidi bez domova / Hope for the Homeless. This is the twenty-fifth year that evangelist Petr Ševčík has been holding weekly services here. He calls himself a missionary sent by God to spread the faith amongst people whom society views with a mix of compassion and contempt.

Sára Englišová (1998) and Kateřina Tisová (1998) are students of political science at Charles University. They co-founded the project "Poetry Lives", in which they publish excerpts of poems photographed in Prague on Instagram. The aim is to help people find a way to poetry.

Diorama, Ukraine, 2018, dir. Zoya Laktionová / World Premiere

This melancholic film tells a story of a deserted Ukrainian beach that is currently mined and dangerous due to explosives under water. Images of the post-apocalyptic landscape are accompanied with a voiceover and personal memories of the locals and opinions of experts.

Zoya Laktionova is a Ukrainian film-maker and photographer who lives and works in Kiev. With her debut Diorama (2018), she won the MyStreetFilms competition at the International Festival of Film and Urbanism "86".

Ji.HLAVA OffSCREEN

INSPIRATION FORUM

Inspiration Forum offers a space for discussion and sharing of inspirational ideas about the contemporary world. Over the course of six days, the audience will be able to engage in debates, discussions, and lectures, explore new phenomena and lead a dialogue with prominent personalities from outside the film world. Together they will initiate new topics in documentary film.

FAITH AND RELIGION

October 25th, 2018

Why I Believe in God and What I Have Experienced with Him

17:30–19:00

A discussion with the well know priest about his books, (such as Hitchhiker on this Earth and Oddball on this Earth), his path to God, dissidents, and people at the margin of society, emigration, and the current situation in the Czech Republic.

Ladislav Heryán - Czech priest, educator, translator and writer.

Host: Petr Vizina - Czech journalist and musician and a graduate from Charles University, Catholic Theological Faculty

FUTURE OF JOURNALISM

October 26th, 2018

The Inner World of Michal Hvorecký

10:00–11:00

Journalism is a field close to his heart and, for him, writing is a way of perceiving and understanding the world. Using ten selected texts, that inspired him, we'll journey through Michal Hvorecký's inner landscape.

Michal Hvorecký – Slovak novelist

John Tusa and guests on Journalism

12:00–14:00

British historian, journalist, and former director of the BBC World Service of Czech descent, Sir John Tusa, was born as Jan Tůša but in 1939 his family fled to Great Britain. Tusa has held various positions with the BBC – in the 1980s he was the chief moderator of the journalistic BBC Newsnight program, later becoming the director of the internationally broadcast BBC World Service. He considers the fact that the BBC's Polish, Hungarian, and Czech language broadcasts have been cancelled to be a big mistake: "It was a mistake that BBC cancelled their Polish, Hungarian and Czech service. Then, the

overwhelming opinion was that these are free countries, have their own independent media and BBC is no longer needed. It was shortsighted. Look where we ended up.” Journalist and editor of *Britské listy*, Jan Čulík, and reporter and chief editor of *Aktuálně.cz*, Josef Pazderka, will discuss issues such as the future of journalism, journalistic responsibility, media independence, and media influence on Brexit with John Tusa after his keynote speech.

John Tusa, Jan Čulík, Josef Pazderka

Host: Ivo Bystřičan

What lies ahead of Media?

14:30 – 16:00

Present-day journalism is facing new challenges: the competition of free, disinformation websites and fake news, a decline in subscriptions for printed newspapers, politically engaged publishing house owners, insufficient resources for investigative reporting, and consumer demand for speed and conciseness. What tools are available to it for surviving its current ethos? Researcher Václav Štětka, and journalists Robert Čásenský, Tomáš Etzler, Ján Simkanič, and Apolena Rychlíková will discuss the future of journalism.

Robert Čásenský, Tomáš Etzler, Apolena Rychlíková, Ján Simkanič, Václav Štětka

Host: Jan Motal

Documentary Dialogue with David D Omni About freedom, poetry, home, Cuba, life, and exile.

16:30 – 18.00

David D Omni's music is independent of the regime and closely connected to Alamar, the housing estate in Havana built by Soviet engineers for the “new man” (*hombre nuevo*). David D Omni works both independently and in the multi-genre *Zonafranca* project. After he left for Miami with members of this group, he decided to return to Cuba where he preaches meditation and life in truth despite obstacles, prohibitions and restrictions. He calls himself an experimental poet, free hoper, and conceptualist who moves beyond specific music standards.

David D Omni

Hosts: Marek Hovorka, Filip Remunda

Are the Czech Media of Today Creating or Eliminating Societal Trenches?

18:30–20:00

This October marks the centenary of the establishment of Czechoslovakia. Many are asking what actually still remains of the First Republic's common ideals. Is it possible to find some small remnant of what links us all in today's strongly polarized Czech Republic? Are we able to talk about things without emotion and personal attacks? Is the media of today facilitating such a debate or, conversely, escalating it?

Martin Fendrych, Josef Pazderka, Kateřina Šafaříková, Saša Uhlová

Host: Petr Vizina

EDUCATION FOR THE FUTURE

October 27th, 2018

The Inner World of Magdaléna Platzová

10:00 – 11:00

“When I don’t write, my world falls apart,” says Magdaléna Platzová. Let’s take a morning walk with ten authors that inspire her.

Magdaléna Platzová

Emiliana Rodriguez Morales and guests on Education

12:00–14:00

Emiliana has been exploring techniques of mental training for over 14 years and is the driving force behind a school reformation. She co-founded the AtentaMente project in Mexico, which teaches children conscious approach to life. Mexico is facing long-term social and political problems caused by drug cartels and violence. To combat these problems, AtentaMente has introduced a new type of civic education in Mexican schools. It is not social science knowledge, or media or financial literacy or other related competencies, but rather it teaches children social and emotional skills, helps them master the art of making decisions and taking responsibility. The project has trained 300,000 teachers and over 30 million pupils and students have gone through the program. They should now be able to withstand the lures in the form of drug cartels, bad credit debts or fake news. Aer Emiliana Rodriguez Morales’ keynote speech, she will discuss students and teachers, their needs, and how to bring about change in education and the implications of such a change in society with Dagmar Goldmannová, who connects international projects with the world of philanthropy and the rector of Masaryk University, Mikuláš Bek.

Emiliana Rodríguez Morales, Dagmar Goldmannová, Mikuláš Bek

Host: Tomáš Feřtek

What lies ahead of School and Education?

14:30 – 16:00

Education and educational systems in the postindustrial era have ceased to suit the nature of the new forms of modernity. Frontal teaching with passive students, early pressure for performance, and grading methods no longer apply to them. How can education be reformed to promote creativity and interest in the world? What foreign models, novel solutions, applicable models, and tools for the creation of schools of the future do we have at our disposal? Educator Vlado Burjan, reformer Lenka Mikletičová, former president of the Czech Union of Secondary Schools Lenka Štěpánová and Czech professor and education expert Eliška Walterová will discuss this topic. Moderated by education expert Bohumil Kartous.

Vladimír Burjan, Lenka Mikletičová, Lenka Štěpánová, Eliška Walterová

Host: Bob Kartous

Documentary Dialogue with Tadatoshi Akiba: About peace and mathematics, responsibilities ...

16:30 – 18:00

Tadatoshi Akiba, a man of many professions and activities, creator of transparent municipal and government administration, environmentalist, long-time mayor of Hiroshima, and campaigner against nuclear weapons. As the Mayor of Hiroshima, he fought for clean rivers and ecological disposal of waste. Today, the citizens can swim in the rivers, they separate the waste into eight categories, and the city produces significantly less waste than comparably large Japanese cities. Hiroshima is also one of the cities with the most developed local government in Japan. Akiba has been involved in international trade and peace as well. Using his broad network of international contacts and knowledge of English, he met leaders of world politics and trade and strengthened the economic and cultural interaction of Hiroshima with the world. In the community advocating nuclear disarmament, Akiba has become a world-recognized expert.

Tadatoshi Akiba

Hosts: Marek Hovorka, Filip Remunda

Laskavci

18:30 – 20:00

It's been scientifically proven that kindness prolongs your life. It makes us happier and creates better interpersonal relationships. It's good for our health and, most importantly, it's contagious. From 2017, the Karel Janeček Foundation has sought out and highlighted the stories of ordinary people who do extraordinary things for those around them. They've recognized a total of 24 inspiring personalities to date. During the festival, you can learn more about Olga Štrejbarová, founder of the Jesus' Grandchildren project, Libor Hoření and his DobroKáva (Good Coffee) project, and award-winning Michaela Mikulenková, who organizes the charity event Life Stories Known and Unknown. Dominika Trčková will show you how the #laskavec project works.

Libor Hoření, Michaela Mikulenková, Olga Štrejbarová, Dominika Trčková

Host: Petr Vizina

THE LEFT IN CRISIS

October 28th, 2018

The Inner World of Pavla Sterce

10:00 – 11:00

Let's get taken away by all your sense to the world of Pavel Sterec Art and get to know ten artists, art movements or artworks that inspire him and, in his view, make the world a better place.

Pavel Sterec

Robert Misik and guests on Crisis of the Left

12:00 -14:00

Austrian journalist and novelist Robert Misik has engaged in social democracy in Europe for decades. His essay "The Courage to Act" was included in the anthology *Velký regres* (Big Regression), in which he and the fifteen other authors examined the root causes and context of the worrying state of contemporary society. He searches for ways out of disillusionment and the awakening from historical optimism when it long seemed that the ideals of liberal democracy have finally put down roots and spreading in a growing part of the world would not be stopped. Misik sees the main reason for the failure of the left that it is too urban, too elitist, and too oblivious to the working class, which it sees in outdated social classes that have however dissipated in the era of fluid modernity. Novelist and feminist Alena Wagner and politician Karel Schwarzenberg will speak with Misik about the left, reasons and challenges for the decline of its political forces, the uncertainty of the modern world, and destabilize society after Robert Misik's keynote speech.

Robert Misik, Karel Schwarzenberg, Alena Wagnerová

Host: Anna Pospěch Durnová

What lies ahead of the Left ?

14:30 – 16:00

Postwar European states are characterized by state-controlled redistribution and solidarity across social groups. This has created a strong welfare state, which has begun to break down in the third millennium. The left is struggling with its legitimacy and they are experiencing a slump at the ballot boxes. How can the left once again reach the public? How can it find its voters as traditional working-class groups gradually disappear? Art historian Milena Bartlová, British political commentator Neal Lawson, sociologist Daniel Prokop, and ex-Czech Prime Minister Vladimír Špidla will discuss the crisis of the left.

Milena Bartlová, Neal Lawson, Daniel Prokop, Vladimír Špidla

Host: Kateřina Smejkalová

Documentary Dialogue with Aleksandr Rodionov About the theatre, the power of words ...

16:30 – 18:00

Aleksandr Rodionov and his work are inherently related to the Russian TEATR.DOC, founded by his parents and facing the pressure of the state power also because of Rodionov's plays criticizing the current events in Russia. Rodionov's writing is based on the techniques of documentary theatre – he collects real-life dialogues, and adapts them for dramatic purposes. His style is influenced by the technique of the Verbatim documentary drama, based on real dialogues and incorporating words of real people into plays, for example, *The Moldavian Battle for a Cardboard Box*, a play based on interviews with the growing population of migrants in Moscow.

Aleksandr Rodionov

Hosts: Marek Hovorka, Filip Remunda

New Republic: Will Young Czechs Build a Better Country?

18:30 – 20:00

We have a hundred years of independence behind us, but what does the future have in store for our country? And how would young Czechs like to build the state? Radio Wave editor Dalibor Zíta will lead this discussion with the most prominent individuals from Czechia's youngest generations addressing the problems the Czech Republic is currently facing, the issues associated with being European and national identity, and, most importantly, their ideas about the future of our country.

Jan Lukačevič, Johanna Nejedlová, Filip Sedlák

Host: Dalibor „Dála“ Zíta

Impoverished Czechia

20:30 – 22:00

The Czech Republic continues to grow wealthier. However, there is a problem in that a large number of people don't enjoy the benefits. The reason is clear – debts, court-ordered collection, and options for debt elimination. Recently, a major project undertaken by Aktuálně.cz and entitled Impoverished Czechia, mapped out the enormous dimensions of the debt collection trap and other problems that every tenth inhabitant currently faces. How to escape? Do these people still have a chance? To what extent does this army of a million frustrated people affect social events in our country? Answers to these questions may be found in this public debate with the authors of the Impoverished Czechia project: Martin Biben, Nikita Poljakov, photographer Jakub Plíhal, and journalist Saša Uhlová.

In cooperation with Aktuálně.cz

Martin Biben, Jakub Plíhal, Nikita Poljakov, Saša Uhlová

Host: Josef Pazderka

CENTRAL EUROPE AND ITS IDENTITY

October 29th, 2018

The Inner World of Andrzej Jagodziński

10:00 – 11:00

Let's head out on a journey with ten texts and literary works that inspire Andrzej Jagodziński in his professional as well as the inner world.

Andrzej Jagodziński

Jacques Rupnik and guests on Central Europe

12:00 – 14:00

Jacques Rupnik has had a strong bond with the Czech Republic not only as a journalist and political scientist specializing in Central Europe – he is the son of a French mother and Slovenian father and lived in Prague until he was 15. This September, he has published the Czech translation of his book *Central Europe is Like a Bird With Eyes in the Back of its Head*, dealing with the Czech past and present in the context of Central Europe and Europe. Rupnik studied at the Sorbonne and Harvard; he worked as an expert on Eastern Europe for the BBC World Service, adviser to President Václav Havel, and professor at the Institute of Political Studies in Paris. After his keynote speech, Jacques Rupnik, film director Robert Sedláček and historian and teacher Jiří Hanuš will discuss current Central Europe, new interpretations of its historical roots and connections, the crossroads Central Europe is facing these days, its turbulent politics, its divided societies, and France.

Jacques Rupnik, Jiří Hanuš, Robert Sedláček

Host: Petr Fischer

What lies ahead of Central Europe?

14:30 – 16:00

A historically complex geopolitical area of Central Europe has begun to deal with its own issues again under the influence of significant political changes, and social and political conflicts across Central Europe. We can witness ambiguous changes and development in all the countries. How should Central Europe perceive and build its position in Europe and in the world? Sociologist Olga Gyáršáfová, curator and great-granddaughter of T.G. Masaryk, Charlotte Kotíková, political scientist Szilárd István Pap, literary historian Martin C. Putna, and journalist and critic Agata Pyzik will talk about the potential of Central European, how to use it, and where the scales will be tilted.

Olga Gyáršáfová, Charlotta Kotíková, Szilárd István Pap, Martin C. Putna, Agata Pyzik

Host: Martin Ehl

Documentary Dialogue with Adam Michnik About democracy, Poland, the society, politics, and populism

16:30 – 18:00

Michnik co-created the history of Poland and Central Europe. He was one of the leaders of Solidarność and the Polish democratic opposition prior to 1989 and an adviser to the Polish President Lech Wałęsa, and in 1989, he participated in the Polish round table where the first discussion of the communist power with the opposition took place.

Adam Michnik

Hosts: Marek Hovorka, Filip Remunda

NGOs: Rescuers of Democracy?

18:30–19:45

Why do we witness the rise of populist movements across the Western world? Do politically active NGOs play a role in this disturbing development? The presentation and discussion will attempt to map out the situation and challenges of politically active NGOs (not only) in Central Europe.

Petr Lebeda

Host: Ivo Bystřičan

AI AND NEW TECHNOLOGIES

October 30th, 2018

The Inner World of Federica Díaz

10:00–11:00

Let us examine the inner world of Federico Diaz and learn more about ten artworks that have been his inspiration.

Federico Díaz

Aleksandra Przegalinska and guests on Artificial Intelligence

12:00 – 14:00

Przegalinska thinks that we see AI as a threat out of convenience – it is convenient to blame human stupidity, unhappiness and loneliness on artificial intelligence. But this approach only idealizes the world before new technologies. “As if we used to be wise and beautiful before... the opinion that technologies, and AI in particular, are evil and even work against humanity, is an increasingly popular voice that has nothing to do with what scientists are working on.” Aleksandra Przegalinska will talk about AI with scientist Ivan M. Havel and director and screenwriter Viera Čákányová after her keynote speech.

Aleksandra Przegalinska, Ivan M. Havel, Viera Čákányová

Host: Petr Koubský

What lies ahead of Artificial Intelligence?

14:30 – 16:00

The development of AI has been much more turbulent than thinking about its forms, consequences and risks for the human society. Politics, law, ethics and management do not sufficiently deal with possible development scenarios. Where is the development of AI heading and what political and legal instruments can use AI for the good of the society? How will manufacturing relations change and how can we prepare for this situation? The development, usefulness and dangers of AI will be discussed by economist and sociologist Marek Havrda, lawyer Alžběta Krausová, scientist Michal Pěchouček and philosopher and cybernetics expert Jan Romportl.

Marek Havrda, Alžběta Krausová, Michal Pěchouček, Jan Romportl

Host: Ondřej Trhoň

Artificial Intelligence: Will Robots Replace Human Labor?

18:30 – 20:00

According to information published by the World Economic Forum, new technologies may put 75 million jobs at risk over the next ten years; however, twice that number of new jobs may be created for the same reason. The risks associated with robotization will depend on how prepared the individual sectors are. At the same time, an OECD study has indicated that the Czech labor market is one of the most endangered.

Will robots replace human labor? This question is the main theme of Radio Plus's public debate about artificial intelligence. How will the development of technologies and artificial intelligence change the labor market? How will the classification of social classes be affected? Who is at more risk: blue collar and manual workers or the creative professions? What opportunities does robotization offer and what new jobs will be created as a result? What social problems might robotization introduce?

Milena Jabůrková, Bob Kartous, Vladimír Mařík, Tomáš Sedláček, Vladimír Špidla

Host: Michael Rozsypal

Novinář a moderátor. Na Českém rozhlase Plus moderuje ranní vysílání a převážně politické rozhovory v rámci pořadu Interview Plus. Na podzim 2017 s tvůrčím týmem rozjel projekt Veřejných debat Plusu v regionech. Předtím pracoval v Asociaci pro mezinárodní otázky, vystudoval politologii na FSV UK a semestr strávil na ULB v Bruselu.

Full biographies of all the guests and hosts of Inspiration Forum available on:

<http://www.ji-hlava.com/akce>

Pleas consult the programme as some of the discussions may be in Czech only.

Ji.HLAVA FOR KIDS

This year, Ji.hlava IDFF has prepared a more varied programme for kids that will comprise film screenings, workshops and concerts for kids aged two to fourteen.

“School and preschool children can fly into space or dive in the ocean in the cupola of the planetarium where natural science documentaries will be shown. A playroom will be available every day throughout the day,” says Šimon Bauer, the director of the Centre for Documentary Film, the event's co-organiser.

The programme will offer workshops specific for different age groups. “Older kids will have the chance to make camera obscura out of a can or to try to perceive the world around only by listening. Rapper Bonus and Mary C from Radio Wave will help them create their own film soundtrack,” adds Šimon Bauer.

Will also bring daily theatre performances, and the day will end with screenings of bedtime stories. Parents can get free accreditations for their children in advance or on the spot during the festival.

Mobile Planetarium

Ongoing Czech Television :D Workshops

Oil Gobblers, Directed by Jan Svěrák, Czechoslovakia, 1988, 20 min

Photo Ad – Manipulation

Lost Cinemas Are Back – in a Photo Album!, **Buchty a loutky: The Story of the Golden Goose**

A Photo Album Is When...

Slávek Janoušek, Luboš Vondrák and Láďa Zítka

ZOO, Nizozemsko, 1962, dir. Bert Haanstra

What Headwear?

Camera obscura

The Jester and the Dragon, a.k.a. The Disgusting Princess

What's in the Head?

Anička a letadýlko: Kingdom

The Perfect Human; Rozárka a kuchařky bez domova

Fall Land Art Workshop

Audioschool: an Adventure in Sound

100 opic: The Dog & the Dragon

Memories

100 opic: Catch with your Ears

Frantisek of His Own Kind; Bětka a chytré hlavičky

Creative Experiment

Sound Workshop with Kreaton

Chained in Grass

Frottage, Music with Eyes Open: Music Videos with Kreaton

Planet Czechia

Onmemory Storytelling Workshop

VR CINEMA

Between Petrov and Vodkin, Russia, 2017, dir. Natalia Severina, Denis Semionov

The first part of the *Cultural Revolution* trilogy deals with the events of 1912 in Russia. The painter's works spill out of their frames and become part of events at the time. Through significant moments of cultural life during pre-Revolutionary Russia, significant historical moments are also shown.

Beyond the Wall, Denmark, 2018, dir. Mikkel Keldorf, Mikkel Cantzler

This film shows the living conditions of hundreds of thousands of migrants when they made their escape from gangs, drug cartels, and criminality in Central America. A harsh account with concrete testimonies, such as a young woman in Honduras whose two daughters were kidnapped and murdered by a gang.

Bloodless, South Korea, USA, 2017, dir. Gina Kim

This story traces the footsteps of a prostitute who was brutally murdered by an American soldier in 1992. Filmed in the vicinity of the American military base where the crime took place, in Dongducheon Campground in South Korea, it shows where she spent the last hours of her life.

Borderline, Israel, United Kingdom, 2018, dir. Assaf Machnes

Based on actual events and memories, the viewer follows the considerations and dilemmas of a young Israeli soldier Abraham, a native Ethiopian Jew, guarding the border in the middle of the desert.

Chasing Coral, USA, 2017, dir. Jeff Orlowski

Coral reefs are disappearing from the world at an unprecedented rate. An exploration of life under the surface of the ocean thanks to a team of scientists, cameramen, and divers is accompanied by the researchers' narrative, documenting the heretofore unseen changes in the oceans, revealing their worlds and ways of life and extinction.

Deep Bolivia, Argentina, Bolivia, 2018, dir. José Celestino Campusano

An anthropological narrative follows the life and work routines, architecture, rituals, and various aspects of social life in Bolivia.

Dinner Party, USA, 2017, dir. Angel Manuel Soto

A hybrid narrative approach tells the true story of Betty and Barney Hill, a mixed-race couple, who reported the first known case of abduction by a UFO in 1961. They recount the supernatural events during a dinner with friends, telling the story while under hypnosis.

Dolphin Man, France, 2017, dir. Benoit Lichté

Through an immersion into the depths of the ocean and the protagonists' narratives, who have for years engaged in the sensory reaction of humans in the slowly revealed depths, the viewer examines what happens to the human body and mind in this environment.

Iceman VR, Germany, 2017, dir. Jan Krueger, Eric Benz

Ötzi the Iceman is the most famous mummy in the world - 5300 years old. A look at the Neolithic period and, using scientifically verified reconstructions, how Ötzi most likely lived and what difficulties he met with in his life.

In the Trenches of World War, Russia, 2017, dir. Eduard Chizhikov

A reconstruction of the tumultuous events of 1916, when Russia is torn by war, its economy in ruins, and countless soldiers die every day on the front. People yearning for peace, dissatisfied with the current authorities, start thinking about revolution.

Lake Baikal: Winter Spirit, USA, 2016, dir. Michael Owen, Georgy Molodtsov

A breathtaking exploration of Baikal, the oldest and largest lake in the world, as well as of the Siberian landscape that surrounds it, its unrelenting nature and the everyday lives of the people who live on its shores. We'll also see the work of scientists in the area, as well as the reactions of various religions to local environmental threats.

Make Noise, United Kingdom, 2018, dir. May Abdalla

The fight for women's suffrage is portrayed here through abstract animation, both literally and metaphorically emphasizing the power of voices.

Overview – Part 1, France, 2017, dir. Amaury Solignac, Paul Mezier

This stroll among objects in space, from the planets of our solar system to galaxies beyond the Milky Way, was created with the cooperation of scientists and based on NASA data. It addresses questions such as "how big is our galaxy?" or "how far are we from the sun?"

Proxima, France, 2017, dir. Mathieu Pradar

A spatio-temporal loop immerses viewers into a potential infinity. Echoes of Charles Baudelaire's poem "The Abyss" urge viewers on an imaginatively rendered journey, but these are only traces of images in the depths of darkness.

Space Explorers: A New Dawn, Canada, 2018, dir. Felix Lajeunesse, Paul Raphaël

Astronauts and researchers guide the viewer through the spaces where they exercise and work, leading to speculation about the reasons and context for their work, cooperation with space agencies, the latest plans and progress in the exploration of deep space, and questions about understanding our planet, galaxy, and universe.

The Argos File, USA, 2016, dir. Josema Roig

A combination of various narrative techniques portrays the world as it might look in 2029, when Argos builds personalized realities using neural technologies, and nearly a third of Earth's population is addicted to uploading and sharing their memories – somehow very similar to today's reality.

The Bridge, Ukraine, Denmark, 2017, dir. Nikita Shalenny

A visual reconstruction of a 40,000 km run around the world, in which watercolors depict a system of bridges surrounded by the echoes of figures wandering through forest, oil fields, and oceans, through changing natural and industrial landscapes.

The Sun Ladies, USA, 2017, dir. Celine Tricart, Christian Stephen, Maria Bello

A strong testimony about how Yazidis live and why they fight. Their unit came together after the Islamic State attacked a Yazidic settlement in Sinyar, massacred all the men, and abducted the women and children as sexual slaves. These brave women formed a combat unit called the Sun Ladies.

Through the Masks of Luzia, USA, Canada, 2017, dir. Francois Blouin, Félix Lajeunesse, Paul Raphaël

A celebration of Mexican culture based on the famous Cirque du Soleil show leads the viewer through Mayan ideas about life after life, a celebration of the Tarahumara people, spectacular wilderness and exuberantly imaginative images.

Zurich 2.0, Switzerland, 2015, dir. Dirk Koy

An interactive video, created using 3D scans of streets and buildings, that constructs a hyper-realistic excursion through fragments of the Swiss city of Zürich, which the viewer sees from the perspective of freely floating in space while the city falls to pieces and builds itself up again in new impressive ways.

VR INSTALLATIONS

Being an Astronaut – Part 1, France, Germany, 2018, dir. Jürgen Hansen, Pierre-Emmanuel Le Goff

At the training center in Houston, astronauts are tested on how they will enter space. Together with a guide, a French astronaut, the viewer experiences training for a spacewalk, centrifuge simulations, and leaving the vehicle.

Beyond the Typhoon, Switzerland, 2017, dir. Encor Studio

Documentary photographs were used to recreate the environment on the island of Gulangyu that was destroyed during Typhoon Meranti in 2016. The nature preserve with its ancient trees and post-colonial haciendas was transformed into a post-apocalyptic chaos.

Each Branch Determined, USA, 2017, dir. Postcommodity

A timeless reflection on caring for the environment based on the depictions of approaches to restoring and managing land and natural resources, set 150 years in a post-apocalyptic future in which various ethnic groups in the state of New Mexico work together to care for their region as well as the social and cultural background of their community.

HanaHana, Switzerland, 2016, dir. Melodie Mousset, Naëm Baron

A metaphorical journey through the physical awareness of your own body and its environment. In a post-apocalyptic-looking world, anthropomorphic fragments and clusters of molecules move through the physical landscape in which structures can replicate, returning to the existential question of what of the "I" remains.

Home After War, Iraq, Germany, USA, 2018, dir. Felix Gaedtke, Gayatri Parameswaran

The story of a father who returns to his home in the Iraqi town of Fallujah, where all around are makeshift explosives. When his son dies tragically, it shows the home as a place where you are afraid.

August 68, Czech Republic

The Czech Radio project allows us to see what the young man has seen, when hindering the passage of Soviet tank with his own body. As well we can try position of the soldier who controlled the tank. The experience is based on a real photo of this moment. It is always going through two participants at a time, and their roles will be exchanged.

The Great Ocean (Debris) – Venice, Germany, 2018, dir. Michael Geidel

A hybrid documentary about climate change and polluting plastics and their effects on the oceans. The viewer follows the water cycle in Venice, where the sea level is rising. It's not just an exploration or an enlightening experience - the consumer must change the environment for the better in this world.

Unrest VR, USA, France, United Kingdom, 2017, dir. Amaury La Burthe, Jennifer Brea

A stunning rendition of the situation - a person tied by disease to a bed, based on documentation of neurosensory responses to pain or fainting. The viewer goes through difficult-to-imagine situations while experiencing the freedom of floating in their own inner landscape.

GAME ZONE

4th Tower, Czech Republic, 2018

This visually elaborate virtual exhibition space introduces an exploration of the basic mechanisms and visual qualities of games from the turn of the millennium into the level of digital galleries, thus enabling the presentation, within the medium of digital games, of student works as well as the work of artists selected by the students themselves. Currently exhibiting is Martin Lacko.

Bad News, Netherlands, 2018

To help better understand how "fake news" originates and spreads, the player undergoes a simulated process during which a regular social network user becomes the author of such news. They learn about the tricks that conspirators and fake news authors use to deceive users.

Excavate!, Poland, 2015

An intriguing strategy game, in which the player is an archaeologist with 14 days to conduct excavations in the cemetery in Nowe Monasterzysko – their discoveries, however, must also be described and catalogued so that they can become part of the research.

Oiligarchy, USA, 2008

A dystopian simulation in which players learn more about the reality of dependence on oil: they see the economic and social contexts, political dependence and the corruptive mechanisms as well as the rivalry with sustainable energy sources and the ways dependence on oil can be increased.

One Chance, United Kingdom, 2010

A seemingly simple adventure in which the world is heading for destruction in 6 days, during which time the player has one chance to change the course of fate. The game can be played only once.

Papers, Please, Japan, 2013

A sophisticated rendering of life in a totalitarian regime, in which the player finds themselves in a situation in which they are blackmailed and forced to do things with which he does not identify. The story (perhaps tactically a sham) of loyalty to the state and protecting its borders from migrants, with twenty different endings, helps one realize the value of freedom.

Sea Hero Quest, United Kingdom, 2016

The game is part of a unique project that helps researchers build the world's most extensive database for research and treatment of dementia. The player is a seafarer who takes photos of the ocean's residents with which they are sailing while training their perception and sense of direction.

Starman, Spain, 2017

A "slow game" in which an astronaut wanders through a visually arresting monochrome world, solving logic puzzles and overcoming obstacles. The speed of movement while exploring the world cannot be increased, which encourages players to enjoy the architecture of the world.

The Evolution of Trust, 2017

A simulation about the options and approaches to building trust lets players test cooperation and cheating approaches, but also to examine what roles errors and accidents play in mutual trust. Based on the Armistice of 1914, the game poses the questions "why do friends become enemies in times of peace, and enemies become friends in times of war?"

LABORATORIUM

al bahr, Belgium, Tunisia, 2018, dir. Fairuz Ghammam

This experiment of a film created by nature itself is reminiscent of the tradition of working with natural influences and film material. Here, the sea current moves the camera in Mahdia, Tunisia, while the audio track consists of the sound of sand and stones colliding with the recording equipment.

Carolee, Barbara a Gunvor, USA, 2018, dir. Lynne Sacha

First attempts to capture movement. Performance using one's own body. Exploring depth of field, contrast manipulation and image color. In her triple portrait, the filmmaker introduces the diverse energy of prominent feminist filmmakers, showing them in the places where they find their greatest creative inspiration and letting them reflect about cinema.

China not China, Hong Kong, China, Taiwan, Australia, dir. Richard Tuohy

Multiple exposures of street scenes in Hong Kong and Taiwan transform street traffic into an organically flowing stream of lights and obscure contours, drawing attention to the unstable and penetrable boundaries between autonomy and China's influence.

Folklor, Czech Republic, dir. Barbora Kropáčová

A subversive black and white styled satire reveals the masculine dimension of folk songs. The provocative and explicit film uses folk motifs like wine, cherries, apples or roses to fetishize the female

body as an object of male sexual desire. Its sharp criticism enables it to unmask the image of women in popular culture.

Spring – a River & the Raging River, Lebanon, India, 2017, dir. Rola Shamas

In this purely observant episode, the audience will have a chance to explore life at the sacred Ganges River considered to be in the goddess and the mother of all rivers in the Indian Vedas. Small stories taking place on the river may give us an insight into the everyday life of India in different seasons.

Maze of Noumenon, China, 2017, dir. Duan Tianran

Events and phenomena are perceived by the senses and understood through thought. Noumena, as the opposite of phenomena, are “pure thoughts”, existing only in rational understanding. Duan Tianran explores the limits of our perception with this film, and using animation, he tries to make noumena accessible even to sensory perception.

Blue – Rise before Demise, Germany, 2018, dir. Michael Geidel

Venice, surrounded by water, is near its demise because of climate change. This virtual journey shows one of the causes of the disruption of natural ecosystems: the crisis state of excess plastic waste that accumulates in the ocean. Inhabitants of the North Pole, where mountains of waste are washed up, are also battling this situation.

Momentum 142310, Austria, 2018, dir. Manuel Knapp

This computer animation shows space refracted by texture and further elaborates it. A tangle of lines creates and changes space. Movement along an unstable construction creates its own narrative, which causes panic because of its utter impermanence. The animation is accompanied by music composed for it.

Sumie, Japan, 2018, dir. Hajime Kawaguchi

This monochrome film, shot using long exposures and a moving camera, creates a unique world due to the indeterminate shapes of lights and shadows. Nevertheless, the human eye and mind have a tendency to recognize images of the familiar and the everyday even in chaos.

Timelines (2/1), Netherlands, 2018, dir. Thomas Mohr

Thomas Mohr posted the contributions of his friends and the institutions he follows on his own Facebook wall. He then used this collection of statuses as the material for his collage: using an algorithm to reduce their size and arrange them in various ways, he created a stream that evokes the congestion caused by daily batches of information.

In filmu/On Video, Argentina, 2018, dir. Ignacio Tamarit

Experiment on the co-existence of film stock with VHS tape. In this case, the media do not fight, but they need each other in order for the work to function. The film strip is a skeleton onto which pieces of variously disrupted VHS tape are attached.

Dobrodošlica., Slovenia, 2017, dir. Davorin Marc

Stop motion animation puts the forest landscape into motion, which, stripped of its specific contours, becomes a dynamic abstract structure. The absence of sound emphasizes the perception of the forest not as a definite object, but as a set of shapes and colors.

KINE DOK

Site-specific, Memorial Jihlava synagogue, 28.10.19.00

A reverent screening of the Dead Nation with director Radu Jude present. the screening will be in the form of “silent cinema”, so don’t forget to take your headphones and phones. You will tune in to the sound on the site. This movie is a fascinating, traumatizing portrait of a nation, composed from diary entries of a Jewish doctor from Bucharest who started to write in December 1937 aer an anti-Semitic president was elected to lead Romania.

FILM POSTER EXHIBITION

Foyer – DKO I

Exhibition of Czech and International festival film posters, which will include an award ceremony for the best festival poster, chosen by participans of the Festival HUB workshop. The festival audience will then give their own award.

EMERGING PRODUCERS 2019: PUBLIC PRESENTATION

DIOD, 27.10., 19.30

Each year, 18 talented producers are selected for our programme (this year encompassing 17 European countries with 1 additional participant from our guest country – Chile). These promising film professionals will be provided access to valuable information from the sphere of audiovisual production, promoted at major film festivals and connected with other experts, mainly in the documentary field. The project also facilitates networking with producers from other countries, thus opening doors to prospective future co-productions.

The Emerging Producers 2019 will each have a brief presentation on their previous projects as well as their future plans.

FESTIVAL HUB 2018

DIOD, 28. 10., 19.30

Festival HUB 2018 is a publicly accessible part of the Festival Identity section held within the framework of the Industry programme at the Ji.hlava IDFF. Festival visitors will have a unique opportunity to see a showcase of world film festivals in the PechaKucha style.